

THE RELIQUARY.

JULY, 1892.

St. Augustine's Church, Hedon.

BY GODFREY R. PARK.

THERE is not perhaps a more interesting point of view in which to contemplate our parish churches, apart from the holier purpose to which they are consecrated, than to regard them as memorials of the former condition of the locality in which they are situate. The secluded church standing at a distance from the village, tells us that a busy population once lived under its shadow, and that where the fields now wave with corn, and the pastures are studded with cattle, a blazing fire once sparkled upon many a hearthstone. When we find the parish church a humble structure, scarcely affording accommodation to a fiftieth part of the parishioners, it reminds us that where all is now commercial bustle or manufacturing industry was once a peaceful village. In many a church the sculptured monument and the graven brass of gallant knight and noble dame remind us of the moated castle or baronial hall, where in the olden time the owners dwelt in feudal splendour, the tyrants or the protectors of their vast domains. Again, when we find the parish church a magnificent structure, utterly disproportionate to the sparse population and limited area of the little town of which it forms the centre, it plainly indicates, that where now is comparative inactivity, there were once not only riches in abundance, but zeal to apply them in rearing a beautiful temple to the Lord of Hosts. To a certain extent the last observation will apply to Hedon. Notwithstanding the present limited size of the town, there can be no doubt that at one time it was much larger in extent and population than it now is, and contained three churches. This is confirmed by Leland in his *Itinerary*, who says, "There were three parochie churchis in tyme of mynde, but now there is but one, St. Augustine's."

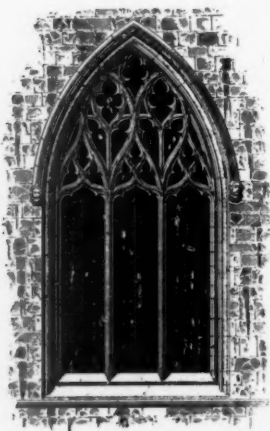
Hedon Church (an engraving of which as it was in 1784 is reproduced in Plate v.) has been well described as one of the finest parish churches in England, a magazine of invaluable specimens of mediæval architecture, of the most exquisite design, from the earliest to the latest period of the Pointed style, but "the tooth of time, the hand of innovation, and the plague of whitewash and plaster" have invaded it and destroyed many of its beauties. When St. Augustine's Church was built, Hedon evidently enjoyed brighter and palmier days than now shine upon its inhabitants. Doubtless it was, when commercial enterprise enriched the burgesses, and the proud castle of the Albemarles overlooked the town, that the present goodly fabric was

commenced, probably on the site of an older Norman church. The chancel and transepts arose under the eye of some skilful architect, in the days of the third Henry or the first Edward.

The plan of the fabric is a Latin cross, having north and south transepts, a chancel, and a nave. There is perhaps no parish church which affords a better study for teaching the rudiments of mediæval architecture than St. Augustine's. Here may be traced the Early English, the Decorated, and the Perpendicular styles, not mixed indiscriminately, but exhibiting such breadth of each style as to keep them perfectly distinct. The chancel and transepts are purely Early English, with the exception of the east window, which is a Perpendicular insertion. The nave is an instance of the Decorated, the eastern portion of it presenting very early specimens of that style; whilst the tower is a noble example of the Perpendicular. There have originally been side aisles on the east to the transepts, and on the south to the chancel, the only vestige of which now remaining is the west wall of the vestry, but from this remnant there is enough to indicate that the destroyed chancel aisle has been amongst the richest and most elaborate parts of the Early English portion of the building.

Taking the exterior, and beginning with the chancel, on the north side are three beautiful lancet windows, with shafts, drip-stones, and ornaments, having blank quatrefoil panels at the sides. Above them are three other similar lancet windows blocked up with a range of blank arches. The east end of the chancel has common buttresses at the angles, and a large Perpendicular window of five lights. The south side is nearly a bare wall; part of a pier is seen buried in the wall, which has evidently formed a portion of the south aisle of the chancel. The exterior walls

of the east end of this aisle are concealed in the interior of the present vestry. On the west side of the vestry is a lancet window, formerly the east window of the south aisle of the chancel. The north transept, like the chancel, is a good specimen of Early English architecture. Here is a fine Pointed doorway, with deep receding arch mouldings, and bases ornamented with the peculiar dog tooth decoration used in the works of the period. Above the door are three ranges of lancet windows with slender shafts, with four lancet windows of a similar character on the west side of the transept. The east side is little more than a bare wall with evident indications of communications to a chapel or aisle of the transept southward from the north end of the transept to the



WESTERN-MOST WINDOW OF NORTH
AISLE OF NAVE.

chancel. The south transept, the first work of the recent restoration, corresponds with the north transept, and has had the chapel of a chantry, or a side aisle, leading eastward from the east side of the transept. At the south end of the transept, but not in the centre, is a large semi-circular headed doorway, approached by three steps. Above the doorway are three lancet windows, and above them is a Pointed window. This portion of the church was rebuilt in the year 1867 from designs of the late Mr. George Edmund Street. The nave on the north side has three Pointed windows, a Pointed, arched doorway, surmounted by a pedimental crocketed canopy, above which is a lozenge-shaped window, on the west of which is another Pointed window with decorated flowing tracery of a different design to that of the other three windows east of the doorway. The clerestory exhibits five small Pointed windows, each of two lights. The south aisle and

clerestory present a similar appearance, with the exception of the doorway, which is deprived of its canopy. In the centre of the west end of the nave is a fine doorway. Over the arch is a crocketed pediment. Above the doorway is a large modern, Pointed, arched window of five lights, and with Decorated flowing tracery, with a Pointed window of similar character at the end of the aisles, each of two lights. The tower rises at the intersection of the nave and transepts; it is lofty and well proportioned. In each face are four large Perpendicular windows of three lights.* The following are the dimensions of the church: height of the tower, 129 feet; length of the chancel, 53 feet 9 inches; width of chancel, 28 feet 9 inches; extreme length from north to south, 105 feet 2 inches; from east to west, 164 feet 6 inches.



WINDOW, WEST END OF NAVE.

With respect to the interior. The chancel, formerly separated from the transepts by an oak screen of Perpendicular tracery, is now open. The present oak stalls were introduced, and the east end restored, in 1842, by Sir Gilbert Scott. On the north side are three large lancet windows, also three sedilia, separated by slender columns. On both sides is a triforium, each side containing six arches. The east window is an excellent example of Perpendicular work. On the south side, within the altar rails, are an aumbry and piscina, which were discovered at the restoration in 1842, and on the west side of the vestry door are the sedilia. The vestry is at the south-east corner

* John Skinner of Westgate, Hedon, by will dated November 3rd, 1428, bequeathed 40s. "*fabrice novi campanil de Hedon*" (Wills in York Registry, vol. ii., 542a), showing that the tower was then in course of construction.

of the building. The south transept has on the east side two large Pointed archways (with a massive clustered column), which were once open to the chancel aisle. The triforium on the east and west sides consists of five arches. There is a turret staircase in the south-west corner leading to the triforium. The floor of the south transept is covered by tessellated pavement placed there at the time of the restoration in 1867. It would be presumption to criticise the work of so eminent an architect as Mr. Street, still one cannot help regretting that the present floor, handsome as it is, covers many ancient memorial stones, thereby removing many a landmark in the history of the church and town. The south transept has also two similar archways on the east side (separated by a massive circular pier with a plain capital) which were once open to a corresponding aisle; this appears to have had a groined roof. There is a triforium on the east, west, and north sides of the transept, with a gallery below on the west and north, which is approached by a small door and staircase in the west wall. The nave has four clustered columns with plain capitals and five arches on each side. The clerestory windows are over the points of the arches. The font in the south-west corner of the nave is of red granite, and is richly sculptured with shields, quatrefoils, and heads. It has a plain shaft, and may be assigned to the age of Henry VI. The stained glass in the church are the figures of our Saviour in the east window, three memorial windows in the south aisle of the nave, and two in the north aisle, all modern.

The church is not rich in monuments. At the north-west corner of the nave, laid loose on the floor, is a blue granite slab, on which is an ornamental cross, this probably at some time has marked the resting-place of an ecclesiastic connected with the church; and in the same place is a stone effigy, much worn with age and exposure, the monument of some wealthy burgess of the town, of the time of Henry VI. In the floor of the north transept are two matrices of brasses, one in part much worn, the other sharp and clear. They have each been memorials of a man and his wife, and both are of the latter part of the fifteenth century.

The church contains a peal of six bells, the oldest date on which appears to be 1686. The legend on the second bell is curious: "Winde them and bring them and I will ring for them," is probably intended for the passing or burial bell, but may also refer to the marriage bell, by a play upon the word wind. Thus to the mourners "Winde, or put on the winding sheet, and I will ring (knoll) for them, and to the lovers winde, *i.e.*, win them and bring them, and I will ring (merrily) for them." The earliest registers are about the year 1549. The plate is of no antiquity or interest, having been given in the present century.

[The Editor has in his possession an original Rental of the chantry of St. Mary, Hedon, for the year 1422. It gives what is to all intents and purposes a street directory of Hedon at the time. This Rental, which is, in some respects, more full than any of those printed in Poulson's *Holderness*, we propose to print with some other notes, and with a ground-plan of St. Augustine's church, in October.]

The Chester City Companies.

I.

BY HENRY TAYLOR, F.S.A.

FEW cities had so many and so important trade companies as had Chester, and yet perhaps less is known of them than of any other trade gilds in the country.

Hemingway, in his *History of Chester*, published in 1831, says: "The number of the companies has formerly somewhat varied; they are now nominally twenty-five, though two of them no longer exist in fact." He then proceeds to enumerate them as follows:

1. Tanners.
2. Merchants, Drapers, and Hosiers.
3. Brewers.
4. Barbers, Chyrurgians, Wax and Tallow Chandlers.
5. Cappers, Pinners, Wire Drawers, and Linen Drapers.
6. Bricklayers.
7. Wrights and Slaters.
8. Joiners, Carvers, and Turners.
9. Painters, Glaziers, Embroiderers, and Stationers.
10. Goldsmiths and Clockmakers.
11. Smiths, Cutlers, Pewterers, Cardmakers, and Plumbers.
12. Butchers.
13. Glovers.
14. Cordwainers.
15. Bakers.
16. Fletchers, Bowyers, Coopers, and Stringers.
17. Mercers, Grocers, Ironmongers, and Apothecaries.
18. Innholders, Cooks, and Victuallers.
19. Feltmakers and Skinners.
20. Saddlers and Curriers.
21. Tailors.
22. Fishmongers (no longer existing).
23. Clothworkers, Walkers, and Masons.
24. Dyers (no longer a company).
25. Weavers.

These ancient companies, which still survive, were chartered, some by the Mayor and Corporation and others by the Crown itself, or rather by the Palatine Earl of Chester. In mediæval times they performed at their own cost those celebrated Whitsuntide plays, which may fairly rank as one of the foundation stones of the British drama, and even of English literature. These Chester plays have been edited from the various MSS. relating to them, and printed by the Shakespeare Society in their vols. for 1843 and 1847.

The following account of them, and in what manner and by whom they were performed, was written by Archdeacon Rogers, who died in 1595, having seen the plays performed at Chester in the preceding year.

"Now of the Playes of Chester, called the Whitsun Playes.

The author of them.

The maker and firste inventer of them was one Randoll, a monke in the abbaye of Chester, who did transelete the same into Englishe, and made them into partes and pagiantes, as they were then played.

The matter of them.

The matter of them was the Historye of the Bible mixed with some other matter.

The first time played.

The time they weare first set forthe and played was in anno 1339, Sir John Arneway being mayor of Chester.

The Players and Charges thereof.

The actors and players weare the occupacions and companies of this cittie; the charges and costes thereof, which was greate, was theires also. The time of the yeare they weare played was on Monday, Tuesday, Wenseday in Whitson weeke.

The maner of them.

The maner of these playes weare, every company had his pagiante, or parte, which pagiantes weare a high scafolde with two rowmes, a higher and a lower upon 4 wheeles. In the lower they apparrelled themselves, in the higher rowme they played, being all open on the tope, that all behoulders might heare and see them.

The Places and where they played them.

The places where they played them was in every streete. They begane first at the Abay Gates, and when the pagiante was played, it was wheeled to the High Crosse before the mayor, and so to every streete, and so every streete had a pagiante playing before them till all the pagiantes for the daye appointed weare played, and when one pagiante was neer ended worde was broughte from streete to streete, that soe the mighte come in place thereof, excedinge orderlye, and all the streetes had their pagiante afore them, all at one time playing togeather, to se which playes was greate resorte, and also scafoldes, and stages made in the streetes, in those places wheare they determined to playe their pagiantes.

The Companies y^t broughte
out their Pagiantes.

1. The Barkers and Tanners
2. Drapers and Hosiers
3. Drawers of Dee and Water Leaders

}

bringe forthe y^e Fallinge of Lucifer

The Ptes that every
companye played

The creation of the
worlde

Noy and his Shipp

The Companies y^e broughte
out their Pagiantes.

The Ptes that every
companye played.

| | | |
|---------------------------------|---|--|
| 4. Barbers | } | Abram and Isacke |
| Waxchandlers | | |
| Leeches | } | King Balack and Balam, with Moses |
| 5. Cappers | | |
| Wyredrawers | | |
| Pynners | | |
| 6. Wrightes | } | bringe forthe y ^e Nativitye of our Lord |
| Slaters | | |
| Tylers | | |
| Daubers | | |
| Thatchers | | |
| 7. Paynters | } | The Shepardes offeringe |
| Brotherers | | |
| Glasiers | | |
| 8. Vintners and Mar- chantes | } | King Herod and Mount Victoriall |
| 9. Mercers | | |
| Spicers | } | The 3 Kinges of Coline |

These 9 pagiantes above written were played on the first daye
beinge Monday in Whitson week.

| | | |
|-----------------------------------|---|--|
| 1. Gouldsmithes | } | The slaying of y ^e children by Herod |
| Masons | | |
| 2. Smiths | } | Purification of our Lady |
| Forbers | | |
| Pewterers | | |
| 3. Butchers | } | The Pinackle with the woman of Canan The rising of Lazarus from death to life The Comeing of Christ to Jerusalem Christ's Maundy with his disciples |
| 4. Glovers | | |
| Parchment Makers | | |
| 5. Corvesters and Shoe- makers | | |
| 6. Bakers | | |
| Mylners | } | Scourging of Christ |
| 7. Boyeres | | |
| Flecheres | | |
| Stringeres | | |
| Cowpers | | |
| Turners | } | Crusifienge of Christ |
| 8. Ironmongers | | |
| Ropers | | |
| 9. Cookes | } | The harowinge of Hell |
| Tapsters | | |
| Hostlers | | |
| Inkeapers | } | |

These 9 pagiantes above written weare played on the second daye,
being Tuesday in Whitson weeke.

The Companies y^t broughte
out their Pagiantes.

The Ptes that every
companye played

| | | |
|-----------------------------------|---|--|
| 1. Skinners | } | bringe forthe y ^e The Resurrection |
| Cardemakers | | |
| Hatters | | |
| Poynters | | |
| Girdlers | | |
| 2. Sadlers | } | Castell of Emaus, and the |
| Fusters | | apostles |
| 3. Taylors | | Ascension of Christ |
| 4. Fishmongers | | Whitsonday, the makeing of the Creed |
| 5. Sheremen | | bringe forthe y ^e Prophets afore the day of Dome |
| 6. Hewsters and Bell- founders | } | Antichrist |
| 7. Weavers | | Domesday |
| Walkers | | |

These seaven pagiantes weare played on the third day being Wenesday in Whitson weeke. The laste time these playes weare played in Chester were 1574, Sir John Savage beinge mayor of Chester, John Allen, and William Goodman, Sheriffes. Thus in briefe of the playes of Chester."

The companies also took a leading part in the procession of the midsummer show, which was annually held from an early date up to 1678, when they were discontinued. They, however, joined the Corporation in their processions on great occasions down to recent times.

The following entries relating to the expenses incurred by one of the companies on one of these occasions I have taken from the books of the Barber-Surgeons, etc., Company :

1661-2. Chardges of Midsomer Show.

For stockings for the boy that rid for the Company
(each Company had to provide a boy on horse-
back under a penalty of £5) 00 03 00

for shoues for him 00 02 00

for 4 p of gloves for Aldermen & Stewards 00 08 00

for a p of gloves for the man that carried the banner 00 00 06

for ribbans for the horse 00 02 06

given to the man that led the horse 00 02 06

spent at the house at the Bars waiting on Mr. Maior... 00 02 06

given to the Crier at the Bars... .. 00 00 06

given at the Glovers stone to the Castle Prisoners ... 00 00 06

given at the Northgate to the Cittie Prisoners ... 00 00 06

spent in St. Nicholas streete 00 00 06

spent at Widdow Hinds 00 00 06

| | | | | |
|--|-----|----|----|----|
| given to the man that hould the boy on horse | ... | 00 | 00 | 06 |
| For a quart of wine at dressing the boy | ... | 00 | 00 | 08 |
| given to the musik | ... | 00 | 04 | 06 |
| for drink at the banquet | ... | 00 | 04 | 10 |
| for the banquet | ... | 00 | 06 | 08 |

I hope hereafter from time to time to give an account of some of these companies, with extracts from their books. It is surprising to find that, considering the muniments, books, banners, regalia, and seals of these fraternities are in private hands, that so many of them are in existence. I fear, however, that unless they are reformed these ancient gilds will soon become extinct, and their muniments and books may probably be lost. At the present time all the companies are banded together in one common interest to resist the small income, to which they are jointly entitled, being taken from them and applied to other purposes.

Mural Paintings in Berkshire.

BY REV. P. H. DITCHFIELD, M.A., F.S.A.

No part of the ancient decoration of our churches has suffered more than the paintings and frescoes which formerly adorned their walls. In the whole of the country there are very few of the ancient edifices which retain any traces of the numerous quaint designs and figures painted upon the inner surfaces of their walls during the middle ages. Our ancestors used to make free use of colour for the purpose of architectural decoration, and employed several means in order to produce the effect. They sometimes used fresco, by means of which they produced pictures upon the walls covered with plaster while the plaster was wet. Sometimes they employed wall-painting, *i.e.*, they covered the wall when the plaster was dry with some pictorial representation. The distinction between fresco and wall-painting is frequently forgotten. Most of the early specimens of this art are monochromes, but subsequently the painters used polychrome, which signifies, surface colouring, in which various colours are employed.* The vaulted ceilings, the timber roof, the screens and canopies, the monuments with their effigies, as well as the surface of the walls, were often coloured with diaper work. Colour and gilding were marked features in all medieval buildings, and even richly carved fonts and sculptured monuments were embellished with this method of decoration. The appearance of our churches in those times must have been very different from what they are now. Then a blaze of colour met the eye on entering the sacred building; the events of sacred history were brought to mind by the representations upon the walls, and many an unlearned rustic acquired some knowledge of

* *Manual of British Archaeology*, by C. Boutell.

Biblical history from the contemplation of the rude figures with which his village church was adorned.

"Even the very walls of this dread place,
And the tall windows with their breathing lights,
Speak to the adoring heart."*

The practice of painting the walls of our churches dates as far back as Saxon times; but very few fragments of pre-Norman art remain. Of Norman work we have numerous examples, and sometimes it is found that the early specimens of the art have been painted over in later Gothic times, and ruder and larger figures have eclipsed the more careful work of previous ages. An example of this was discovered in the church of St. Lawrence, Reading.

Several circumstances have combined to obliterate these specimens of the art of former days. It was not the intention of the Reformers themselves to destroy them. They distinguished carefully between "an embossed and gilt image, and a process of a story painted with the gestures and action of many persons; and commonly the sum of the story written withal hath another use in it than one dumb idol or image standing by itself."† It was left to the Puritans, impelled by fanaticism and ignorance, to make "a slanderous desolation of the places of prayer," and it is to them we owe much of the destruction of the old mural paintings. At the end of the last century there was a prejudice against them, for in 1773 we find the Bishop of London refusing to allow Reynolds, West, and Barry, to clothe the naked walls of St. Paul's Cathedral with pictures painted by themselves. Coated over by layers of plaster, or whitewashed until all traces were obliterated, these relics of ancient art have remained for generations, and it is only when an old church is being restored, and the coats of plaster and whitewash removed, that their presence is revealed; and then too often the colours fade away on exposure to the air.

The first church we will examine is the old church of Arborfield. There were some interesting mural paintings nearly as old as the church itself, which was built in 1256. About twenty-five years ago a new church was erected, and as the roof of the old church was not considered safe it was removed. The building soon became a veritable wreck, and, however much the artistic eye may be gratified by the sight of

"the ivy green,
That creepeth o'er ruins old,"

the archæologist can but lament over the destruction of many interesting features which used to mark the ancient building. The existence of the paintings was not known until after the roof had been removed, and time soon obliterated all trace of them. Fortunately their memory has been preserved in a paper prepared for the Berks.

* *Lyra Innocentium.*

† Second Homily against Peril of Idolatry.

Archæological Society by Sir John Conroy. He stated that all the masonry of the walls bore traces of having been painted in fresco. The paintings had been plastered and whitewashed over, but in many places where this covering had peeled off the remains of the colouring was tolerably distinct. On the east wall there were three figures, about three feet and a half high, each figure being under a canopy. The one nearest the window represented an ecclesiastic; the painting was much injured from having been exposed to the weather for some time, and it was almost impossible to distinguish the dress accurately, for with the exception of the mitre (which was of the low triangular shape), the outline had been destroyed by damp. However, the figure appeared to be vested, and yellowish stripes resembling a pall were discoverable. Under the middle canopy there were the figures of a woman and child, the height of the latter figure indicating that the child was about thirteen or fourteen years old; they were both dressed in brownish drapery. The third figure was again an ecclesiastic, apparently similar in all respects to the figure first mentioned, but this portion of the wall having suffered more from damp, the painting was more indistinct. Above these figures the wall had been painted with reddish brown paint to represent stones, with a little ornament in the centre of each stone, and after twenty-three years exposure traces of this work may still be seen. Below the figure there was a large circular ring painted on the wall with the same coloured paint. On the north side of the east window there were paintings of a similar character. On the north and south walls there were remains of painted diaper work of the same reddish brown colour, being about two feet wide, and commencing about two and a half feet from the ground. Above this some kind of geometrical pattern appeared to have been painted upon the wall, but of this only slight traces were visible. The mural paintings of Arborfield old church have now completely vanished, and are preserved only in the records of the county archæological society.

The mural paintings in the old Norman church of Padworth have met with a better fate. During the process of restoration, in 1890, they were discovered, having been hidden from view for several centuries. The late Mrs. Darby Griffith, of Padworth House, invited me to inspect them soon after they were discovered, and I have since received a careful description of them from the vicar of the parish. On removing the plaster six consecration crosses were found, on some of which the colour still remains, a red maltese cross, on buff ground, in a plain circle. Of these, two are on the north and south walls almost behind the great tower posts; two on the same walls a few feet from the chancel arch; the two last in the apsidal chancel, one almost in the centre in front of the inner sill of the original east window, and the other a few feet to the north on the same level.

Above the central cross in the apse was found a painting of the Crucifixion, with St. Mary and St. John, on the first plaster close to the flint wall. This painting had been seriously damaged by the erection of a large monument on the wall early in the last century.

The chancel had no east window, but it was thought that one had previously existed—the brick arch and part of the sill being discoverable—hence the architect decided to re-open the window, and part of this painting had, therefore, to be removed. The remains, however, have been carefully preserved. It is supposed to date from the thirteenth century, the colour being Indian red and shades of buff, according to the almost universal practice. The extreme width of the cross is almost five feet. The ends of the arms are shown in perspective. The Virgin's robe is remarkable for a border representing fur. St. John in a cloak, with hood, holds apparently a roll. These figures are about three feet six inches high, and their base about seven feet from the ground. Traces of colour were also found between the central cross and the almary, which was discovered bricked up on the north east of the apse, also on the stone work of the inner arch.

On the south wall of the chancel arch, facing west, were found two paintings. Above, under a canopy, the top of which is about level with the capitals of the arch, is a bishop, in low mitre and vestments, with crosier. The figure is about four feet high. Below, under a canopy, is a bishop, with low mitre and crosier, apparently in the act of blessing; facing him are three heads, and beyond, another figure, whose hand seems to be lifting some folds of drapery which hang over a beam under the canopy. The lower part of the subject is lost, much of which is painted on the stone itself. Some suppose this to refer to the story of St. Nicholas. It is thought that the date of this picture was the last half of the twelfth century. On the south wall many traces of colour were found in detached fragments; most of it was of some decorative pattern, and one piece, which may have been part of a subject, could alone be preserved. I am indebted to the vicar, the Rev. W. O. Clinton, for the description of this interesting feature of his beautiful church.

At Sulhampstead church, during the restoration, several paintings were found beneath seven or eight coats of whitewash. Miss E. E. Thoyts, the historian of Sulhampstead, supposes them to have been the "handiwork of some Reading monk, copied from those seen in Italy." It appears that the only one recognisable was the representation of St. Christopher, which Miss Thoyts states in her history that it was "deemed lucky to see on first entering a church."*

Unfortunately the paintings were too fragmentary to be preserved, and faded away on exposure to the air. Tracings of them have been preserved. St. Christopher is represented with his usual staff. Strange looking fish swim about his feet as he crosses the river; on the right there is a church, and on the left a windmill. The figure of the Infant Saviour on his shoulders had entirely disappeared. The whole of the picture was enclosed in a border. The staff was yellow,

* The following inscription shows that a sight of the figure of the saint was a preventive against drowsiness during the service:

Christophori sancti speciem quicumque tuetur
Illo namque die nullo languore tenetur.

the clothing dark blue, and the rest of the representation outlined in dark red. This representation was a favourite subject in the middle ages, and was often painted over the earlier designs of previous centuries.

The walls of the ancient church of St. Lawrence, Reading, once glistened with a blaze of colour, and were adorned with magnificent frescoes. Gold and rich colours glittered on the chancel roof, and the stone work of the arches and the font were all painted. The work of destruction was accomplished in 1547, as the following extracts from the churchwardens' accounts show : *

Paid for iiij boketts for the werkmen to whytelyme the churche xij^d

Paid to Alexander Lake a mason for xxij dayes for hym & his s^tant in white lymyng of the churche at ix^d the day xvij^s iij^d.

During the restoration of the church, in 1848, the mural paintings were discovered by the architect, Mr. A. Billing, who read a paper before the Berks. Archæological Society on the subject. He states that on the west wall of the chancel, covered by an altar screen and layers of whitewash, there were five different series of paintings, one beneath the other. The first, second and third series consisted of texts of Holy Scripture, the Creed, and Ten Commandments in old English characters. The fourth row was occupied by a magnificent fresco of the Annunciation ; on the north side was a full-sized figure representing the Archangel Gabriel, the body being covered with red feathers, the shoulders surmounted with wings of rainbowed plumage, and the hand carrying a long wand ; the upper façade of a Gothic building forming the background. The figure of the Holy Virgin kneeling at a faldstool, and the accompanying symbolic pot of white lilies, were much more imperfect, but could be traced without difficulty. Doubtless there were other paintings upon different portions of the wall, but they had all been destroyed. A large triplet window of the transitional period between Norman and Early English styles, had been filled up ; its columns were covered with a bright crimson colour, the neck mouldings with gilding ; the arch mouldings with a beautiful triple arrangement of gilding, crimson and blue. On the splays of the windows a pattern could be traced, consisting of a bright crimson flowing stalk, having the ends tipped with bright yellow flowers, harmonizing with the colours on the arch mouldings.

Upon the upper surface of the splays, beneath the arch mouldings, were painted small figures of angels, with their hands and wings extended, and having each in their hands a small wand, but they were too mutilated to be transferred to paper. Lastly, beneath all these layers were a number of small flowers, each consisting of six leaves of a bright crimson colour on a white ground, enclosed with an oblong crimson border. This pattern was continuous throughout.

Upon the space immediately above the triplet window was discovered a large painting of seven figures, nearly the size of life, the

* *History of St. Lawrence's Church, Reading*, by Rev. C. Kerry.

subject being the "Transfiguration on the Mount." The central figure represented our Saviour standing erect, with the right hand uplifted, in the act of blessing. His face was exquisitely painted upon a groundwork of gilding, which extended beyond it and formed the aureole, and the whole figure was surrounded by a *vesica piscis* of glory. On His right hand stood Moses, with the two Tables of the Ten Commandments in his hands. Looking upward, on the left, was Elias; upon the same side were represented, below, the upper portion of the figures of two of the disciples, and on the other side two more, all looking steadfastly up, and in attitudes of adoration. The whole of the figures, and especially the faces, were exquisitely painted. During the absence of Mr. Billing, this picture was hacked down at the desire of the then vicar. Such a wanton piece of destruction is grievously to be deplored.

Mr. Billing discovered also, on the east wall of St. John's Chapel in the same church, some traces of painting. Between the arches of the windows he found the painting of a peculiar animal of a deep crimson colour, having the head of an eagle, and body and tail like a fox, and wings attached to its shoulders. This had, doubtless, some mystical or symbolical meaning.

Upon the north side of this wall were remains of a large painting of a very peculiar flowing pattern, jet black in colour, the extreme bordure above, and at the sides, being of a rather light crimson, the inner bordure of a light blue colour, and that again bordured by a pattern formed of small spaces, nearly square, with a round portion in the centre of each. The whole appeared to form the corner piece of a large bordure, from the peculiar character of which it must be nearly coeval with the windows themselves. The design is peculiarly elegant, the scrolls intertwining and flowing together in a most graceful manner, and each terminating with the peculiar trefoil leaf, the symbolism of which is obvious. The gratitude of all students of this branch of art is due to Mr. Billing for this careful record of the paintings which came under his care.

In his *History of St. Lawrence's Church, Reading*, the Rev. Charles Kerry has published some extracts relating to these paintings from the churchwardens' accounts, which are of peculiar interest.

Anno 1503-4. "It. payd to Mylys payn^r for payntyng of Seynt X^ofer viij^s iiij^d."

1521. "It. payed to John Payne for paynt^g of Sent leonard left by the wyffs onpaynted xx^d."

1526. "It. to the payn^r for payntyng the t^{ra}nsfigura^on o^f the hygh aw^r vj^s xiiij^s iiij^d."

Mr. Kerry has pointed out how magnificent the appearance of the church must have been, and how costly were the offerings presented to it, when he states that one John Painter received a sum equivalent to £136 10s. of our money for gilding only two tabernacles in the choir.

It is a sad pity that so many of these mediæval decorations have been destroyed. The *Vision of Piers Ploughman* describes the magnificent appearance of a monastic church in the fifteenth

century, its stately buildings of stone, pillars carved and painted and great windows well wrought, the arches carved and gilded, the cloister pillared and painted, and the chapter house wrought like a great church, carved and painted like a parliament house. An army of painters must have been required to execute all this decorative work, and we find that in 1364, *temp.* Edward III., a curious order existed for arresting painters to work in S. Stephen's Chapel at Westminster, to which artists of every description were liable to surrender as often as the king required their services.



Fig. 1. KINGSTON LISLE.

partly obliterated, on his left. In the front of the table is a figure, in a most curious position, almost bent double, and apparently not resting on the ground; it seems as though meant for a woman, since it wears a robe, that is to say, shows no division to mark the legs: this picture is also in black, with the exception of the king's hair and the food on the table, which are red.

The lower painting represents a man with an uplifted sword, either about to strike, or who has just struck, a figure in a red robe who is standing by, but whose head is missing; whether the head was originally omitted, or has been obliterated, it is difficult to determine; the whole figure here is drawn in black, the sword being red like the robe.

On the left is almost the best preserved of any of the paintings; it also is done in black. It shows a female figure wearing a crown, receiving from another person a head surrounded by a halo; the female figure is evidently meant to represent the same person who is sitting on the king's right hand at dinner. Evidently the first scene shows Herod at the banquet, and the curious figure in front is the daughter of Herodias, dancing to please Herod; the second scene

represents the beheading of St. John; and the third shows the mother of Herodias receiving the head.

On the north splay of the east window there is a representation of St. Peter (fig. 2), who is shown wearing a red robe over a blue tunic, and carrying the keys in one hand and something else, now obliterated, in the other; on the south splay is a figure of St. Paul (fig. 3), who wears a blue tunic with a white robe over it, and holds in one hand a sword and in the other a book; both figures have red halos round their heads, their hair being yellow; they measure each, 6 feet 2 inches in height and 1 foot 8 inches in breadth. There is a figure on the wall by the side of the window; it is in a red



Fig. 2.

KINGSTON LISLE.



Fig. 3.

robe, but the top of the shoulders and the head have quite disappeared. On the right also there is a figure in a red robe; the head is missing in this case also, but it holds in its hands what seems to be a lamb. Underneath it is a yellow crook. The whole of the east wall is covered with a groundwork of red stars.

At Abingdon the ceiling of the north aisle of the ancient church of St. Helen is painted with full-length figures of royal personages of the family of Jesse, and Prophets, and a genealogy of our Lord. The figures belong to the time of Henry VI. Avington church contains a painted pattern upon the south pier of the chancel arch, and a row of stars which is probably the work of the twelfth century.

Traces of colour are observable in Upton church and in Brimpton church, of the twelfth or thirteenth century, and at Chilton the remains of the rood-loft are painted in bright and gaudy colours.

Drayton and Hanney churches have also painted rood-lofts, and on the south wall of Wittenham church there are traces, showing through the whitewash, painted in the fifteenth century. Parker's *Ecclesiastical and Architectural Topography of England*, states that at Goosey church, "over the altar is a flat Perpendicular tester, painted with emblems of the crucifixion, and above this, on the east wall, a painting of the crucifixion." The historian of Bray, Mr. Kerry, records that various parts of the church seem to have been decorated with diapers, and designs of sacred subjects. Faint traces of a fresco were visible on the south wall, between the lancet windows, before the replastering of the church. It consisted of figures of saints in vestments of red and blue, under canopies executed in a yellowish tint, the whole on a diapered ground. The figures were destroyed some years ago by the insertion of a mural slab, and thus shared the fate of many others of their kind. Red spiral bands, $1\frac{1}{2}$ inches broad, encircled the mouldings of the nave arches, and texts of Scripture, in the black letter of the Reformation period, were discovered on the north side of the chancel in 1859. All these specimens of early art have disappeared.

The paintings in St. George's chapel, Windsor, are remarkable. In the Oxenbridge chapel there was a chantry dedicated to St. John the Baptist, and the walls are ornamented with a curious painting divided into three compartments, representing St. John preaching in the wilderness; his head being delivered to the daughter of Herodias; and its presentation to Herod. A priest is depicted kneeling, having over his surplice a red mantle lined with green. Underneath the painting are the arms of the founder, and the date 1522. The colouring is bright and vivid, and the figures are habited in the court costume of the time of Henry VIII. Over the door of the chapel are several escallop shells, a lion rampant, and a rebus of the founder's name, formed by an ox, the letter N, and a bridge with water running under it. In the Aldworth chapel the oaken panels facing the entrance are decorated with the arms, devices, and full length portraits of Prince Edward, the son of Henry VI., Edward IV., Edward V., and Henry VII. Prince Edward has a prince's cap on his head, a gold verge in his hand, and is vested in a robe lined with ermine. Underneath his feet is the inscription *Primogenitus Henrici VI.* This niche is diapered with swans and ostrich feathers, and above are the arms of England and France quartered. Edward IV., crowned and in his robes, holds a sceptre and a globe. Under his feet is the inscription *Edwardus Quartus*, and the emblem of a lion and hart. Edward V. is also vested in his royal robe, with sceptre and a globe. Beneath the figures is a Latin inscription desiring the prayers of the reader for the soul of Mr. Oliver King, who was the chief secretary to these princes.*

* Orate pro Dno Olivero Kyng Juris . . . Professore ac illustris Edwardi primogeniti Regis Henrici sexti, et serenissimorum Regum Edwardi 4ti, Edwardi quinti, et Henrici septimi, Principali secretario, dignissimi ordinis garterii Registro, et hujus sacri collegii canonico an. Dni. 1489, et postea per dictum illustrissimum Regem Henricum septimum anno Dni 1492 ad sedem Exoniensem commendato.

The Hastings chapel is dedicated to St. Stephen, and contains representations of four incidents of his life. The first represents the saint preaching to the people, and has an inscription :

*Predicat hic Christum venatus honore videri,
Arguit et mulcet doctrinâ corda virorum.*

In the second he is pleading before the tribunal of Herod :

*Invidia facibus succussa potenter Herodi
Instat et accusat Stephanum plebs impia justum.*

The third displays his martyrdom, and bears the inscription :

*Sponte sua servat Paulus vestes lapidantium
Saxa pluunt Protho martir pro quibus adorat.*

The fourth shows the body of St. Stephen on the ground, above which is his beatification.

In the beautiful church of St. Leonard, Wallingford, which during the civil wars was used as a barracks by Cromwell's soldiers, and long bore marks of their bonfires and depredations, some fresco work of a flower pattern and some figures were discovered on the south side of the chancel, but these were considered too imperfect to be restored, and were destroyed.

At Ruscombe church there are four figures of good design, one on each of the splays of the two east windows. Of these, two are unmistakably SS. Peter and Paul. The others are probably representations of SS. Matthew and Stephen. Drawings and tracings of these are in the Art Library of the South Kensington Museum.

We are enabled to give an illustration of the painting on the north wall of the chancel of Enborne church (fig. 4), which is evidently a representation of the Annunciation. On the belfry wall, and on the jambs and arch of a western Norman window, there are also traces of painting.

The old Norman church of Hatford, near Faringdon, dedicated to St. George, contains a good painting of the Crucifixion (fig. 5). The lower portion of the picture has vanished, but the heads of our Lord and of the women are still preserved, and there is a fine canopy above the cross, and a rich border.

In restoring the parish church of Stanford Dingley, some ancient mural paintings were discovered under the whitewash, having been hidden for centuries. The paintings are chiefly on the wall which divides the nave from the north transept, and one is inside the arch, in the thickness of the wall. Other portions of the wall are covered with a diaper pattern in dark red, which is the work of the twelfth century. The frescoes are outlined in the same and filled in with colour. The most important represents the Last Judgment: an angel is blowing a trumpet, and below figures of men are seen rising from graves, with their hands in an attitude of prayer. Another, which peeled off almost as soon as discovered, represented St. Christopher crossing the river with the Christ-Child on his shoulders, and the fish swimming round his feet; no trace of this is left. In the

thickness of the arch is the figure of a bishop in robes and mitre (partly obliterated), and opposite this a perfect figure of St. Edmund, king and martyr, crowned, and holding in one hand a heart pierced with three arrows. The costume is a robe with a girdle at the waist, and the shoes are pointed and turn up at the end. On the south side of the nave there is a representation of a monk, exorcising an evil spirit, and above is a figure of an angel. The remaining figure near the porch is that of Moses with the tables, and is in good preservation as far as the shoulders. Efforts have been made to preserve these interesting frescoes, but the plaster is gradually crumbling away, and it is to be feared they will perish before the end of another century.



Fig. 4. ENBORNE.

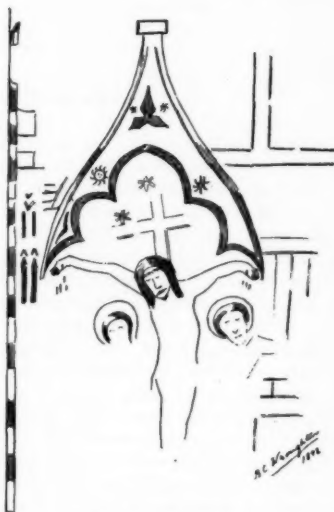


Fig. 5. HATFORD.

On the jambs of the windows of Tidmarsh church there were portraits of saints, but the church has been "restored," and all traces of these paintings have been covered with plaster.

In conclusion, I desire to express my great indebtedness to the artist, Miss Blanche Wroughton, whose careful and accurate drawings illustrate this article, and to Mr. J. De Vitre, Miss E. E. Thoyts, and other friends, who have supplied me with information relating to the mural paintings in their neighbourhoods. Since I began to write this article the valuable work of Mr. C. E. Keyser, F.S.A., entitled, *A List of Buildings in Great Britain and Ireland having mural and other painted decorations*, and published by the Science and Art Department, has been placed in my hands, and I would especially

call attention to the methods which the author suggests for the preservation of wall paintings, which too often are allowed to fade because their guardians are not acquainted with the proper means for preserving them. Modern art is now being exercised in covering the white walls of our churches with beautiful designs and the representations of sacred history. The decorations of Sandhurst church, and of St. Paul's, Wokingham, are brilliant examples of what can be done by our modern artists. But the walls of very few of our churches are so embellished. Perhaps it may not be too much to hope that, although so few of our ancient paintings remain, we may be able to supply their place with the best work which modern art can produce, so that the walls of each House of God may speak His praise, and tell the story of the Saviour's life, and of those who followed in His steps.

Old English Pewter.

III.

THE chief object of the legislation regarding the manufacture and sale of pewter wares, seems at first to have lain in continual endeavours to check the systematic frauds which must have prevailed more generally among pewterers, and sellers of pewter, than in most other crafts and trades. To two chief causes this perpetual system of dishonesty with regard to pewter may be mainly assigned.

One cause was no doubt the fact that, while English pewter was (and by the laws and ordinances of the various "mysteries" of pewterers was required to be) pure metal, foreign pewter, on the other hand, was very largely deteriorated by a mixture of lead with the tin; and it was thus a constant temptation to the fraudulent dealer, to endeavour to palm off on the unsuspecting purchaser this common and base foreign pewter, as the more valuable and pure English metal. To remedy this, the laws enacted in the reign of Henry VIII. forbade altogether the importation of foreign pewter, and not only so, but they imposed heavy penalties on any pewterer who should employ as a journeyman one who was not an Englishman, and who was supposed, in consequence, to have been initiated in the methods of mixing the base pewter abroad. This difference in the intrinsic value of English and foreign pewter was one of the opportunities of which the dishonest dealer was not slow to avail himself.

The other opportunity for dishonesty lay in the fact that a great deal of the trade in pewter wares was transacted, not at the fixed shops of recognized dealers, or manufacturers, but by irresponsible hawkers, who travelled through the country from house to house with their wares, which they thus sold and exchanged in this easy fashion, besides attending open fairs and markets where a more regular control could be placed over them. This system of hawking pewter from house to house was a constant source of difficulty. At

length the hawking of pewter was strictly forbidden, unless the hawker obtained a licence or Letters Patent authorising him to travel through specified districts with his wares. One such instance of the issue of Letters Patent, in 1536, to Ralph Cooke, a pewterer of Newcastle-on-Tyne, may be conveniently quoted here. It has been copied from the original in the Record Office,* and is here given in full, the contractions of spelling, which are unimportant, having been expanded.

"Henry the by the grace of god &c To all mares Shirifes Baillifes Constables Reves hedeborowes and to all other our officers ministers and Subiectes and to euery of theym gretyn / where it was enacted and established by auctoritie of our high court of parliament holdyn at Westminster in the fourth yere of our Reigne that noo manner of person of the misterie or crafte of peuterers shuld goo into any places or houses from there own dwellynges oonless it were to faires and open markettes to vtter or sell any peauter vessell for redy money or to chaunge newe for old or any other thynges as brasse or latyn or any thyng belongyng to the same misterie by way of bartryng or hawkyng vpon a certeyn penaltie in the seid acte expressed more at large / We late you witte that we of our grace especiall and prerogatyue Royall haue by thies presentes licenced our welbeloued Raufe Cooke of our Town of Newcastell vpon Tyne in our Countie of Northumbreland that he and his seruantes shall nowe goo in all places within our Counties of Northumbreland Cumbreland Westmorland the Bisshopricke of Duresme Richmond and York as-well within franchises and liberties as without at all tymes hereafter with his peautre Vessell and all other thinges belonging to the seid mysterie as is aforeseid / And the same to vtter sell and distribute aswell for redy money as by eschaunge bartryng or hawking at his libertie to his most profite and aduantage / without any manner of penaltie or a forfeitour susteynyng in that behalf. The seid acte or any other acte or actes to the contrarie hereof in any wise notwithstanding / Wherefore we woll and command you and euery of you to whome it shall apperteygne to permitte and suffre the seid Raufe Coke and his seruantes to enioie the hole effectes of this our licence without any manner your lette disturbaunce vexacion or interrupcion to the contrarie As ye and euery of you will aduoyd our highe and grevous displeasour at your perilles In wittenes whereof &c. Wittenes our self at Westminster the fourteenth day of Aprile

per ipsum Regem " etc.

Whether the issue of Letters Patent of this kind became general is not altogether certain, although it is evident that they became sufficiently common to destroy, in effect, the clause of the Act of Parliament which they superseded. Frauds evidently became common again, and it would only be as natural, as it was easy, for dishonest traders to give out that they were in the service of some pewterer who had been fortunate enough to obtain Letters Patent. By this

* *Patent Rolls, 10 Henry VIII., Part 2, Membrane 26.*

means they would be able to carry on their malpractices as before; and, to all intents and purposes, to annul the particular clause of the Act which the Letters Patent superseded, if, indeed, they did not actually contravene it. Thus, it is no matter for surprise to find that Parliament had soon to put a stop to the issue of these licences altogether, which it did in the twenty-fifth year of Henry VIII., in the following terms:

"And for as much as sundry euill disposed persons, which commonly bene called hawkers, by authority of the Kings Letters Patent or Placard, doe not onely go about from place to place within this realme, vsing buying and selling of brasse and pewter, and by colour and pretence of the same licences or placards, vse vnlawful and deceiuable weights and beames, butt also doe vse to sel both brasse & pewter, which is not good, nor truely nor lawfully myxt nor wrought, to the great deceit of the kings liege people, contrary to the forme and effect of the sayd good act and statute made in the said iiii yere of the kings most noble raigne. Bee it therefore &c That al such licences and placards heretofore had, made or graunted to any such person or persons, contrary to the true meaning, forme, and effect of this statute, shalbe from henceforth by authoritie of this present parliament, cleerly voyde and of none effect."

From this it is quite evident that the issue of the Letters Patent had practically undone such good as might have been expected to result from the Act of Parliament; and, further, that Parliament considered their issue to be in contravention of the Act itself. Thus the hawkers were limited to the fairs and markets, where their proceedings were under control. Fairs for the sale of pewter were probably common at the time, and many of them have survived in different parts of the country almost to the present day. Many of the fairs for the sale of pedlary and of hardware were no doubt originally pewter fairs. In Dugdale's *British Traveller*, published about seventy years ago, a list of fairs is given in the description of each county, and it is interesting to note that pewter had not then wholly disappeared from the list. Thus at Nantwich, in Cheshire, Dugdale states that fairs were held on March 15th, September 4th, and December 16th, for "cattle, horses, clothes, flannels, hardware, pewter, and bedding."

At Billesden, in Leicestershire, on April 23rd, a fair was still held for "pewter, brass, and toys."

At Hallaton, in the same county, "on Holy Thursday, and Thursday three weeks after," there was a fair for "horses, horned cattle, pewter, and cloths."

At Brigstock, in Northamptonshire, on old St. Bartholomew's Day, a fair was still held for "sheep, brass, and pewter."

So at Rockingham, also in Northamptonshire, there was a fair on September 25th for "horses, cows, sheep, and hogs, pewter, blackhats, and cloths."

And at Weldon, also in the same county, fairs were held on the first Thursdays in February, May, August, and November, for "brass, pewter, hats, linen, and woollen cloth."

At several places in Yorkshire, viz.: Askrigg, Bedale, Coxwold, Grinton, Hedon, Kirkham, Malton, Reeth, Keighley, and Stamford Bridge, pewter and pewter wares are specified as some of the commodities, for the sale of which fairs were held at that date. It is pretty clear then that at an earlier period, when pewter was more in vogue, many other fairs would be recognized for its more especial sale.

The superior quality of English over foreign pewter was always well recognised and appreciated. At a much later period than the reign of Henry VIII., when the Acts of Parliament were passed to check the fraudulent passing off of foreign debased pewter as good English metal, we find the London Pewterers Company themselves appealing to the Government, through the Treasury, for protection. From the following memorandum, addressed in 1710 to Lord Godolphin, at that time Lord Treasurer, we gain an insight into the indirect injury which the English pewterers themselves then suffered, from the fact that foreign pewter was of so much lower a standard. It will be seen that the memorandum deals with other collateral matters; the Treasury referred it to the officers of the Mint, who in their reply admitted the justice of some of these claims argued by the pewterers. It is not without interest, too, to note that Sir Isaac Newton's signature is appended to the report from the Mint. He held, as it is scarcely necessary to mention, the incongruous office of Master of the Mint from 1699 to the time of his death, in 1726.

The memorandum has been transcribed from the original at the Record Office.

Treasury Papers, 1710, Vol. cxxii., No. 17.

To the Right Hon^{ble} Sidney L^d Godolphin L^d High Treasurer
of Great Britain.

The Company of Pewterers London humbly crave leave to lay before your Löpp some observacones they have made upon a Report to your Löpp from the Officers of her Majesties Mint upon their Peticon to her Maj^{ty} touching the preempcon of Tinn.

1 Whereas the said Report sets forth That florenge Nacons manufacture their Pewter by mixing Lead with Tinn at pleasure whereby they may vnder sell the Petitioners

Which is humbly conceived not so fully expressed as was alledged in the said Peticon and made out to the said Officers of the Mint (viz^t) That florenge Nacons by putting about a fourth part Lead to the Tinn they buy here to made Pewter Which doth not only enable them to undersell the Petitioners But that practice lessens the consumption of Tinn at least a fourth part

2 And it appears by the experiments menconed in the said Report That a Tunn weight of Tinn is used in every Tunn of Pewter made in England But in a Tunn weight of Pewter made in Forreign Nacons there is vsed but Fifteen Hundred weight of Tinn at most so that

tis evident that in a Tunn of Pewter made in England there is used Five Hundred weight of Tinn more than in the same quantity of Pewter made by Foreign Nacons

3 And whereas the said Peticon sets forth that the Peticoners Predecessors [when her Maj^{ty} Progenitors took the said preempcon into their own hands or ffarmed the same] were encouraged in their Trade by an allowance of about a fourth part of the Tinn yearly made at the first price Or about Twenty Shillings per Cent : less than was sold for to others And severall other advantages

4 And it was made out to the said Officers That severall Royall Grants had been made to the Pewterers of London of three, four, or five Hundred Thousand Stannary weight of Tinn yearly [which was then esteemed about a fourth part of all the Tinn yearly made in Cornwall and Devon] at the first Cost which was at least Twenty Shillings for every Hundred weight less than was then sold for to others by the Farmers of the Residue of the Tinn :

5 And by those Grants it appears That they had as an undoubted Branch of their Trade the Sole Casting of all Tinn Barrs and that the King therein Covenants First that no others but the Pewterers of London should buy any Tinn to be wrought into Pewter And Secondly That none should buy Tinn at a lower rate than the Pewterers And Severall other things for their benefit appears by the said Grants

6 And it was further made out by Letters of Privy Seal and y^e said Companys Books That King James and King Charles the first did allow Two Hundred Pounds per annū to be distributed as their Royall Bounty to the poor Workmen of the said Company And which appears by the said Companys Books was distributed accordingly from the year 1613 for thirty years and upwards

7 And the Peticoners also produced an originall Writeing dated the tenth of September 1664 vnder the hands of the then Tinn Farmers Whereby they promised and agreed with the Company of Pewterers London to deliver to the said Company in the City of London One Hundred Thousand Pounds Weight of Tinn yearly dureing their Farm at Eighteen Shillings the Hundred Weight below the highest price they then sold for.

And alledged and offered to prove that they were surprized in the Grant of that Farm and was upon their too late applicacon to the then Lord Treasurer referred to the said Farmers But could then obtain no more than as before Which was delivered them accordingly And the said Farm continueing but two years The said Company submitted thereto without any further complaint

But the said Report doth not so fully express the said matter in the said severall Grants as is before sett forth Nor doth it take any notice of but wholly omits the said Bounty of Two Hundred Pounds

per annū to the poor Workmen of the Company And also the said Grant for the Sole Casting of all Tinn Barrs

All which the said Company Doe humbly submit to your Lōpps grave consideracon Hopeing as the yearly quantity of Tinn is now more than double to what it was formerly So they may partake in some proporcon of her Maj^{ty}s Royall Bounty in such manner as her Maj^{ty} in her great wisdom shall think fit Which will be not only a great encouragement to the Peticon^{rs} in their Trade But will be greatly the Interest of the Kingdome /

13 June 1710

John Hulls Master
Joseph King Warden
Tho : Templeman

The following is the reply made to the memorandum by the officers of the Mint.

Treasury Papers, 1710, Vol. cxxii., 17 A.

To the Most Honorable the Lord High Treasurer of Great Britain.

May it please your Lordship

In Obedience to your Lordship's order of Reference to us upon the annexed Petition of the Pewterers of London to her Majesty in Council, We humbly represent to your Lordship that we have considered the same, and upon examining the Allegations thereof do find that the Petitioners are by law obliged to make their pewter perfectly fire (which we believe they have complied with) and that on the contrary forreign Nations manufacture their by mixing lead at pleasure with Tin, whereby they may undersell the Petitioners, as we Judge by the several tryalls and experiments they have made before us of sundry sorts of forreign pewter, the best of which has appeared to be considerably inferior in goodness to that manufactured in England.

We do likewise find that the Pewterers have some times purchased 500000^{hwt} of Tin per Annum of the Stannarys to be totally manufactured by them, paying £3 per hundred to the owner of the said Tin, and 18^s per hundred to the King or Prince of Wales for the right of preemption, and covenanting that no other Tin should be sold to be manufactured in England, nor disposed of to the Merchants at a lower rate than to themselves, and when other Subjects have farmed the Tin, they have sometimes abated 18^s per hundred to the Pewterers for 100000^{hwt} of Tin per Annum, which abatement we humbly conceive to be the price of the preemption: But the Petitioners have not made it appear to us that the Crown upon farming the Tin hath sold it at a lower rate to the Pewterers than to the Merchants

We also humbly certifie to your Lordship that the Dutys of three shillings per hundred upon Tin, and two Shillings per hundred upon Pewter exported do determine the 1st of August next, as the

petition sets forth, and that it appears to us by Certificates we have from the Office of the Inspector General at the Custome house that the pewter exported for Nine years last past amounted at a Medium to about Two hundred Tun per Annum

And further we humbly represent to your Lordship that the Petitioners do not now claim an abatement of the price of Tin as a matter of right, but Submit their case, as to the Encouragement of the exportation of pewter, to her Maj^{ty} Grace and pleasure.

All which is humbly submitted to your Lordship's great Wisdom.

Cra : Peyton
Is. Newton
Jn Ellis

Mint Office the 17th May 1710

The Church Plate of Scotland and of Wiltshire.*

A COMPARISON.

BY T. M. FALLOW, M.A., F.S.A.

THE study of ancient ecclesiastical plate has received a notable accession of strength, in the publication of the late Mr. Nightingale's work on the *Church Plate of Wilts*, and the Rev. Thomas Burns's work, *Old Scottish Communion Plate*. Both books are thoroughly and carefully done, and as they afford a favourable opportunity for comparing the church plate of Scotland with that of a southern English county, we propose to deal with them in one paper.

A melancholy interest is connected with Mr. Nightingale's book in the author's death on the eve of its publication. It forms a companion volume to that which Mr. Nightingale published in 1889, on the *Church Plate of Dorset*, and which was noticed in the *Reliquary* soon after. As was the case with Dorset, so in Wiltshire also, Mr. Nightingale records several fine and interesting vessels of a date anterior to the Reformation, and which fortunately escaped the raid made on medieval plate in the reign of Elizabeth. In Scotland, on the other hand, Mr. Burns has unearthed only one chalice of pre-Reformation date, and not a single paten; while the chalice is in private hands, is perhaps doubtfully Scotch, and has received a modern base.

* *Old Scottish Communion Plate*, by the Rev. Thomas Burns, F.R.S.E., F.S.A. (Scot.). Edinburgh: R. & R. Clark. Quarto edition, pp. xxx, 631, £4 4s.; 8vo., £2 2s.

The Church Plate of the County of Wilts., by J. E. Nightingale, F.S.A. 8vo., pp. xv, 256. London: Bemrose & Sons, Limited; Salisbury: Bennett Brothers. Price 15s.

Of the pre-Reformation vessels in Wiltshire there are chalices belonging to Berwick St. James (now in the British Museum), of the twelfth or thirteenth century; at Salisbury cathedral church (from bishop Longespée's grave), of the thirteenth century, this has also its



CHALICE AND PATEN FROM THE GRAVE OF BISHOP LONGESPÉE.

paten preserved; at Codford St. Mary, *circa* 1490-1500; at Manningford Abbas, *circa* 1490-1500; at Ebbesborne Wake, *circa* 1510; at Wylle, 1525; and at Highworth, 1534.

The remarkable chalice of early date, which until quite lately was in use at Berwick St. James, and which for safety is now deposited in the British Museum, was found some years ago by Mr. Nightingale, and is pretty well known. An illustration of it can be seen in Mr. Cripps's work, *Old English Plate*.*

The chalice and paten, which were found in 1789, in what is believed to have been the tomb of bishop Longespée, in the Lady chapel of Salisbury cathedral, are of silver parcel-gilt, and their character can be gathered from the accompanying illustration. The chalice is $4\frac{1}{2}$ in. in height, and the paten $4\frac{1}{2}$ in. in diameter. Bishop Longespée died in 1297, but the chalice and paten are rather earlier than this, belonging probably to the beginning of the same century.

The Codford St. Mary and Manningford Abbas chalices are both of much interest and beauty, but unfortunately both have been more or less altered and injured. The Codford chalice has had a large and ungainly bowl added, in place of the original bowl; and the foot of the Manningford chalice has been beaten from its original mullet form, into a round shape.

The Ebbesborne Wake chalice is of somewhat later date, with a sexfoil foot, and may be compared with the Jurby chalice, of which an illustration was given in a former volume of the *Reliquary*.† The two remaining chalices at Wylde (1525), and Highworth (1534), are very beautiful examples of the latest ornate type of a medieval chalice. Their general character is very similar, and can be well gathered from the illustrations. The Highworth chalice (Plate vi.) is specially remarkable in several of its details. In these, Mr. Nightingale suggests that there may be seen a sign of the coming change in the religious sentiments of the period, which found their full expression in the Reformation a few years later. In place of the usual crucifix on the foot, there is engraved a seated figure of our Lord as the Man of Sorrows; while in place of such legends as are usually found on the cups and bases of medieval chalices, that at Highworth bears round the cup the legend in black letter: *Beate qui audiunt verbum dei ut custodiant illud*; and round the base: *Ihu xpi fili dei tibi miserere nobis*. The Wylde chalice is $6\frac{1}{2}$ in. in height, and that at Highworth $6\frac{1}{2}$ in.; both bear London hall-marks for 1525 and 1534 respectively.

The Highworth chalice also retains its paten, which is remarkable for being almost entirely plain, and without any central device. In this latter respect it agrees with two other patens, at Knook and West Grinstead respectively. Mr. Trollope is also of opinion that one or two plain patens in Leicestershire are of medieval date; but with these few exceptions, even the poorest type of medieval paten invariably had a central device of some sort, however rudely it might be engraved.

Of the other patens which Mr. Nightingale found in Wiltshire, one is at Corsley, with a sexfoil depression, and the contracted Sacred Name, *ih̄s* in black letter, as a central device. Another is at Telford

* Fourth edition, p. 181.

† New Series, vol. ii., plate xxi.



HIGHWORTH CHALICE AND PATEN.

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HIGHWORTH CHALICE AND PATEN.

Magna, with a similar device, but with a single depression only. A third is at a new church at Melksham Forest; this has a single depression with the Vernicle in the centre. It was purchased a few years ago at Frome, in Somerset, and given to Melksham Forest.



WYLVE CHALICE.

Yet another from Berwick St. James, is now in the British Museum, and is very similar to that at Teffont. All these are rather rudely fashioned, and seem to be all of one date, about the beginning of

the sixteenth century. A much more highly finished paten, with a sexfoil depression, and with the Vernicle as the central device, is at Orcheston St. Mary ; it bears the London marks of 1506. While a very beautiful paten, highly enriched with engraving, and with a legend round the rim, is at St. Edmund's church, Salisbury. This also has the Vernicle as its central device, and bears the London marks of 1533. From the inventories of church goods formerly at St. Edmund's, which Mr. Nightingale has printed, it appears that before the days of spoliation St. Edmund's church was exceptionally rich in its possession of plate ; now, alas, represented by this solitary paten.



THE "STIRLING-MAXWELL" CHALICE.

Seven medieval chalices and ten patens form, therefore, the record for Wiltshire ; against this, as regards Scotland, must be set Mr. Burns's discovery of the Stirling-Maxwell chalice, shown in the accompanying illustration, borrowed from his volume. It is a noteworthy, not to say a remarkable, vessel, and although it has lost its original foot, it is still of no little interest, and is, we think, pretty certainly a medieval Scottish chalice.

It will be seen that the stem is circular, with a writhen knot in the centre. Above the knot is a band engraved with a cross and the

word *calix*, and below the knot is another band inscribed *s. marie*. These inscriptions are remarkable, but they give a clue that the chalice is really a piece of old Scotch plate, for some vessels described in the inventory of Haddington church appear to have borne legends of a not dissimilar character. As such, it is the only known Scotch chalice, and unfortunately its history, as Mr. Burns tells us, is quite unknown. It is not hall-marked, or if it originally bore marks on the base, these are now lost. It is the property of Sir John Stirling Maxwell of Pollok, and at one time belonged to the Keir collection of plate, which Sir J. Stirling Maxwell has inherited. It only came to light while Mr. Burns's work was passing through the press, so that he had no time to institute exhaustive enquiries as to its original history, which, it is to be hoped, may eventually be recovered. Mr. Burns says that the bowl and stem are old, and that the stem with the knot are in one piece, which is riveted by silver pins to the bowl. Mr. Burns thinks that the bowl is not so old as the stem. We believe that he is mistaken as to this, and that the stem and bowl are of one date, and are parts of the original vessel; the foot alone being modern.

This, as we have said before, is the only medieval or pre-Reformation chalice in Scotland; but we observe that in the intaglio plate given in the quarto edition of the work (opposite p. 206), a chalice and paten at Forgue are described as "pre-Reformation." This is a mistake; the vessels have an interesting history, and were certainly used at Mass, but this was after the Reformation, and they are manifestly of seventeenth century date, and bear no real resemblance to a pre-Reformation chalice or paten.

As regards the Reformation, period the interest shifts to a great extent from Wiltshire to Scotland. In Wiltshire, the regulation Elizabethan cup, with the usual varying minor details of shape and ornament, is plentiful. The most common date is 1576; of that year there are communion cups and paten-covers to the number of about forty, twenty more dating from the succeeding year; and of Elizabethan plate in general there are about one hundred pieces from 1564 onwards.

In Scotland the bell shaped communion cup, with its paten-cover, is unknown, and we are introduced to wholly fresh types of cup, the most important and peculiar of which is, apparently, an evolution from the standing maser of earlier days. When the Reformation burst in fury in Scotland, there seems to be no record of a quiet change of the eucharistic cup, remodelled from the silver which formed the pre-Reformation chalice (as was the case in England), but any convenient drinking cup was pressed into the service of the reformed church in place of the discarded chalice, which disappeared it is not exactly known where. Indeed, it is related on credible testimony, that John Knox used as sacramental cups on one occasion, two candlesticks inverted, the hollow bases serving to hold the wine! The vessel which seems to have been most frequently used was the standing maser, and Mr. Burns quotes from the *Last Battel of the Soule*, by Zacharie Boyd, and printed in 1629 at Edinburgh, wherein that author writes:

"Take now the cup of Salvation, the great Mazer of his mercy, and call upon the name of the Lord." From what is believed to have been a common use of masers as Protestant communion cups arose the peculiar type of cup with a low, shallow bowl, which is found throughout a large part of Scotland.

The great majority of these maser shaped communion cups are found in or near Edinburgh. Some are in Fifeshire, and others in remote parts of the country; but with a few exceptions, all are the work of Edinburgh goldsmiths. The oldest of all, and one of the finest, is preserved at Forgue, in shire of Aberdeen; it is of the year 1563, and the latest is of the year 1719, at Corstorphine, near Edinburgh. The character of the Forgue cup can be gathered from the illustration. It is $7\frac{1}{2}$ inches in height, the diameter of



FORGUE CUP.

the bowl being $\frac{1}{2}$ inch more; the depth of the bowl about $2\frac{1}{2}$ inches. It is inscribed: "GIFTIT . TO . GOD . AND . TO . HIS . CHVRCH . BE . IAMES . CREIGHTOVN . OF . FRENDRAVEHT . TO . THE . KIRK . OF . FORRIG . 1633." It is, however, at least in part, a hundred years older than the inscribed date, and bears the Edinburgh mark and the initials of Henry Thomsone, goldsmith, who was admitted in 1561; the deacon's mark being that of James Cok 1563-4. At Dumfermline there are four cups of 1628 and 1629, very similar in form to that at Forgue. There are notable examples of the maser type of communion cup, of which Mr. Burns gives a number of excellent illustrations, marking their variations of type and minor characteristics at various churches in Edinburgh, Linlithgow, Wemyss, Abercorn, Dunblane, and a number of other places.

It is curious, too, to note, that not only was the shape of the communion cup largely affected in Scotland by the use of the maser,

but that the print in the centre of the maser was also reproduced in the bowls of Scotch communion cups. This was not merely the case



DUNFERMLINE CUP.



PRINT IN THE BOWL.



ERROL CUP.



KINGSBARN CUP.

with maser-shaped cups alone, but it occurs in cups of other various types as well. Often the print is merely the name of the parish,

engraved in a circle in the centre of the bottom of the bowl. Illustrations of an example in the maser type of cups at Dunfermline, and of another in the deep V-shaped bowl of the Middlebie cup, are borrowed from Mr. Burns's book, and explain exactly the character of this curious detail, which is believed to have originated in the prints of the masers themselves.

Gradually the maser type of cup would seem to have developed itself into a form not altogether unlike that of a medieval chalice (as witness the picture, p. 230, of the cup at Yester of the year 1683). This by degrees melted into an ungainly form of cup, prevalent also in England from about 1650 to 1750, English examples of which occur on plates v., vi., vii., and viii. of Mr. Nightingale's book.

A transitional or intermediate form of cup, between the maser type and the cup with a deep bell-shaped bowl, occurs in Scotland at Errol and other places. The Errol cups are four in number, and were made in Edinburgh in 1718-19. They illustrate fairly well what may



DALRY CUP.

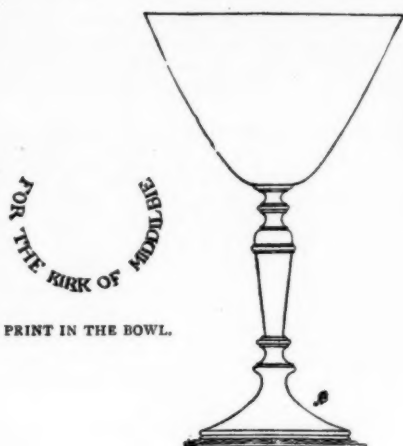
be called the maser influence over the bowls of Scotch communion cups, long after the general resemblance of the vessel itself to the standing maser had been abandoned. At Kingsbarns, in Fifeshire, a cup of 1683-4 introduces us to a form frequently met with in English churches.

Concurrently with the maser form of cup, two other types are common in Scotland; one is that of the slender and graceful tazza, highly prized in collections of English secular plate. These tazze are common in parts of Scotland, and a good example occurs at Dalry, in Ayrshire, of 1617-19. Similar tazze as communion cups are uncommon in England, and we do not see that Mr. Nightingale

discovered any in Wiltshire. Two very fine cups of this class, with what is very unusual—spire covers, serve as chalices at Guisborough in Yorkshire.

As a variation of the small tazze in Scotland, cups with similar slender stems, but with V-shaped bowls, occur not unfrequently. Of these the Middlebie cup, of 1617-19, may be taken as representative.

The other form of cup common in some northern parts of Scotland is that of the beaker, a form of cup much in vogue among Calvinistic confessions on the continent, from whom, no doubt, its use was introduced into Scotland. The cups at St. Machar's cathedral church at Aberdeen and at Ellon, and elsewhere, are in fact of Dutch manufacture. That at Aberdeen cathedral is a handsome vessel,



MIDDLEBIE CUP.



METHLICK CUP.

but the ornament on it is singularly inappropriate for its sacred use. The beaker communion cups at Methlick, in Aberdeenshire, of the year 1630, may be taken as examples of the Scotch cup of this class. They are a pair, $5\frac{7}{16}$ inches in height, and bear Edinburgh hall-marks. The inscriptions on them vary, but each begins: "CALIX EVCHARISTICVS METHLICENSIS;" and it may be worthy of note, that at a time when in England the chalice was reckoned as an object of superstition, and the name was actually expunged from the Prayer Book; in Scotland the cups continued to be called chalices, and even bore as legends sentences, the counterpart of those which were common in mediæval times, as for instance, an inscription by way of a print in the bowl of a cup at Aberchirder: "I . VILL . TAK . THE . CVP . OF . SALVATION . AND . CAL . VPON . THE . NAME . OF . THE . LORD . 1636." A number of other similar instances might be cited.

As compared with England, we find, then, that the Scotch parishes possess totally different cups to those of the Elizabethan type, favoured immediately after the Reformation in England. There appear to be no patens, or plates for bread in Scotland, which we do not understand; and hardly any flagons. Indeed, we only notice the existence of one flagon, a plain London-made tankard, of 1618, at St. Giles's church in Edinburgh. This flagon was given by George Montagne, bishop of Lincoln, and bears an inscription, with a shield of his arms impaled by those of the see of Lincoln.

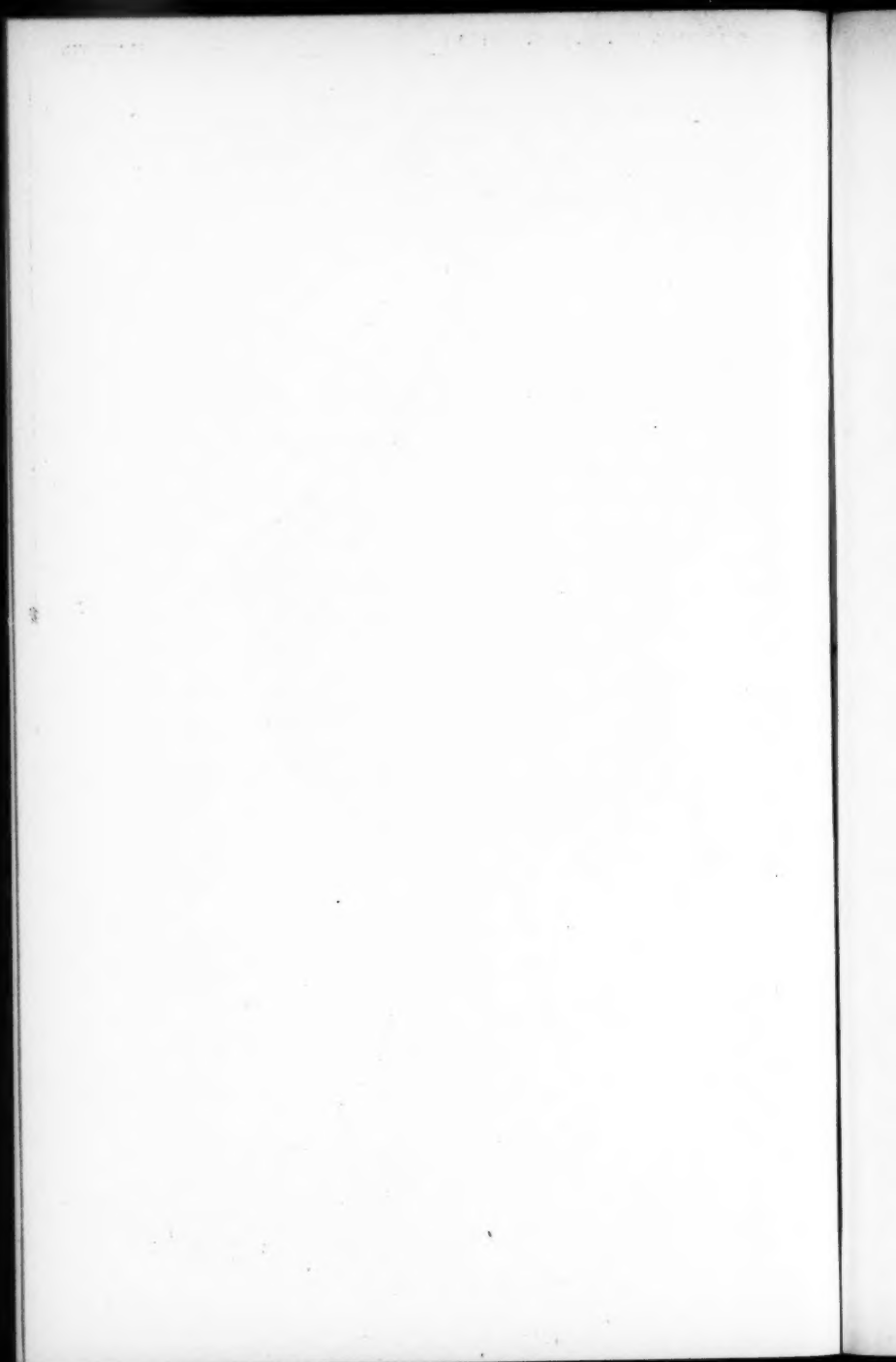
Of course, we do not look for such things as altar candlesticks in a list of Scotch Presbyterian plate; and so we necessarily miss the record of such interesting examples as those noted by Mr. Nightingale at Salisbury cathedral (1663); and at Leigh Delamere, in Wiltshire. We regret to observe, from what Mr. Nightingale says, that the curious seventeenth century candlesticks at Salisbury have been removed from the high altar to a secondary position on an altar in a side chapel, in order to make way for some costly and showy modern candlesticks on the altar of the choir.

Of flagons, Mr. Nightingale noted several of much beauty and interest, especially at Teffont Ewyas (a tankard of 1572); at Fugglestone (a handsome repoussé tankard of 1589); at Hedington (a still more elaborate tankard of 1602); and at Salisbury cathedral (a flagon of large cruet form of 1606). Although Scotland has practically no flagons to show, we are introduced to some beautiful lavers and basins, used instead of fonts, in the Presbyterian administration of the Sacrament of Baptism. These vessels are unknown in English churches. A splendid laver and basin belong to the "Old Kirk" at Edinburgh, and are excellently illustrated in an intaglio plate in Mr. Burns's book; they bear the London marks of 1602. Other good examples are also illustrated by Mr. Burns, belonging to St. Andrew's, Newbattle, Kingsbarns, and other places.

We have scarcely space left to speak of many fine pieces of plate, found both by Mr. Nightingale and by Mr. Burns, originally secular, but which have been devoted to church purposes. The most remarkable of all, either of Mr. Nightingale's or of Mr. Burns's discoveries in this respect is probably the medieval vessel used at Lacock in Wiltshire as chalice (Plate vii.). Mr. Nightingale says of it, "that it has usually been called a Pyx, but it is equally probable that it might originally have been made as a cup for secular use. The termination of the cover above the ball is apparently original, and there is nothing to show that it ever had a cross on the summit, or any other religious emblem. It measures $7\frac{1}{4}$ inches in height, or, including the cover, $13\frac{1}{4}$ inches. The Commissioners of Edward VI. found here, in 1553, 20 ounces of silver only, all of which was left for the use of 'Lacocke,' and nothing taken for the King; also 'wone greate bell and a Sauncts bell.' The present vessel could hardly have been the 'cuppe or challis' left for parish use, as it weighs 29 oz. 8 dwts. There are no marks of any kind to indicate the date; it was probably made in the latter half of the fifteenth century. It is in very good preservation, and is parcel gilt; the parts gilt are the



MEDIEVAL COVERED CUP, LACOCK.



ball on cover, the cresting round the rim of cover and base of bowl, also the cresting on foot, together with the base below."

One magnificent cup, now belonging to Mr. Macleod of Cadboll, is illustrated in an intaglio plate by Mr. Burns opposite page 423. It is probably of early sixteenth century date, and is a very noteworthy vessel, although it does not seem clear that it was ever used as a piece of church plate. Other fine secular pieces in use as chalices are of different forms; but both in Wiltshire (at Barford

St. Martin), and at Perth, Newtyle, and Duirinish, in Scotland, are cups with spire covers, similar in general character to the celebrated "Edmonds" cup of the Carpenters' Company, London, but the Newtyle and Duirinish cups (two in each place) do not now retain the spire covers, which they probably once possessed.

Both the volumes, whose contents we have very partially and imperfectly epitomised and compared in this paper, reflect great credit on all connected with their production. Mr. Nightingale was an old and tried hand, as well as an accomplished and well-informed antiquary. Mr. Burns is new to his subject, and the careful and scholarly manner in which he has dealt with it calls for hearty commendation. Both books are well illustrated, especially the *Old Scottish Communion Plate*. It is copiously adorned with a series of excellent illustrations, and Mr. Burns is to be congratulated on the valuable assistance he has received in this respect from Mr. A. J. S. Brook, F.S.A. (Scot.), who has made the drawings from which most of the illustrations are taken. Mr. Burns's book has also interesting chapters on Scotch ecclesiastical customs, besides two valuable and well illustrated chapters—one on Scotch communion tokens, and another by Mr. Brook on Scotch

hall-marks. The latter is the fullest treatise on Scotch hall-marks which has yet appeared, and it adds in no small degree to the intrinsic value of Mr. Burns's work. Mr. Nightingale, too, in the Wiltshire volume, has added some inventories which are of great value and interest, and both authors have treated their subjects very fully in all their bearings. *Old Scottish Communion Plate* is appropriately dedicated to Her Majesty the Queen, and an illustration of the sacramental plate presented to Crathie Church by the Queen in 1871, is given opposite p. 2 of the quarto edition. An introduction by the Right Rev. James Macgregor, minister of St. Cuthbert's Parish, Edinburgh, is prefixed to the work, and will be perused with interest by readers on both sides of the Tweed.



Duirinish
1612

Ancient Woodwork.

I.

THE STALL-ENDS IN TRINITY CHURCH, HULL.

BY D. ALLEYNE WALTER.

THE Decorated and Perpendicular periods of architecture, during which Trinity Church was built (and more especially the Perpendicular period), were remarkable in a notable degree for the great excellence and beauty of their woodwork. Of earlier ecclesiastical woodwork we know comparatively little, in consequence of the paucity of examples which remain; but of Perpendicular woodwork there is, fortunately, no lack; and probably at no other period was there so excellent a treatment of the subject. We are able, therefore, with the numerous examples which have been spared, to contemplate, and in part to realize, how admirably the craftsmen of that period adapted their work, not merely to the material of the wood itself, but to the purposes for which it was intended, whether as roofs, screens, stalls, or other objects and accessories comprising the furniture of a mediæval church. A great church, like Trinity Church, Hull, fresh from the builders' hands, and down to the time of the Reformation, with its many altars, roofs, screens, and stalls, enriched with all manner of decoration, must have presented a very gorgeous and sumptuous aspect, difficult for us to grasp at all fully at the present time, when this wealth of art has almost wholly vanished, and only a few scanty remains are left as a mere wreckage of what there once was.

During the restoration of the church, which has been in gradual progress for the last quarter of a century, with the varying fortunes incidental to such work, it is at least gratifying to record, that the ancient stall-ends have been rescued from a place of concealment and oblivion, to which at a former period they were consigned, and have been replaced in their proper position in the beautiful chancel of this fine church, where they have been carefully and judiciously matched with some new work, with which they have been incorporated. They are, fortunately, all in a good state of preservation; a few have received slight repairs, which seem to have been needed, and which have been carefully done. The only other remains of old woodwork in the church are, it may be well to mention here, two screens of late date, and of elaborate design, which separate the north and south aisles of the nave from the transepts. These are still so heavily coated with paint (and grained) that any decorative colouring, which they formerly bore, is effectually obliterated.

The ancient stall-ends are sixteen in number, and are equally distributed on either side of the choir. All of them agree in general form, in having the shoulders ogee-shaped, and molded, and several have elaborate, sunk traceried panels, while all have poppy-heads or finials. Two of the sunk panels are remarkable for having, in low relief, a representation of St. George and the Dragon. One of these is illustrated.

Beginning at the west end on the south side of the chancel, the stall-ends are as follows :

(1) Of the usual form, with elaborate tracery on the panel, and with a carved finial.

(2) Is similar in form, but the panel is plain, and a buttress with crocketed gablets is attached to the outer edge.

(3) Is similar to (1).

(4) Is similar to (2), but with a traceried panel, in which are two shields, one of which is charged with three axes, and the other with what is probably a merchant's mark.

(5) Is of the usual form, with small square flower in the molding of the shoulder, but is otherwise plain.

(6) and (7) Are similar to (1).

(8) Is generally similar to the corresponding bench-end on the north side (15) which is described further on, but has a slightly different treatment of the subject of St. George and the Dragon in the panel, and the finial is formed of two angels addorsed.

Taking the north side in order from the west end.

(9) Has a traceried panel and carved finial.

(10) and (11) Have carved finials, and buttresses with crocketed gablets.

(12) and (13) Have traceried panels and carved finials.

(14) Has a plain panel and carved finial.

(15) Is very remarkable and peculiar. The shoulder is molded and continued down the inner edge and stopped about six inches from the bottom. The outer edge has a short shaft of square section with molded cap and base. In an ogee trefoil-headed panel is carved the subject of



BENCH END, TRINITY CHURCH, HULL.

St. George slaying the dragon. The saint is represented standing with both feet upon the back of the dragon; and rests upon his hip belt, whilst with his right he thrusts a spear down the throat of the monster. He wears a large, acutely pointed basinet with camail attached; the arms and legs are protected by plate, and the hands and feet by gauntlets and sollerets. Over all he wears the jupon with escalloped edge, and suspended round the neck by a guige, is a shield of unusual shape, and concave in section, charged with a plain cross.

The finial in this example is very curious. It has four sides facing the cardinal points, on each of which is carved a different figure.

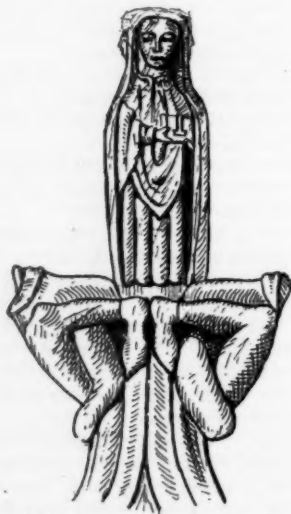
Facing the north is a figure vested in cassock, and alb or rochet, the right hand raised in



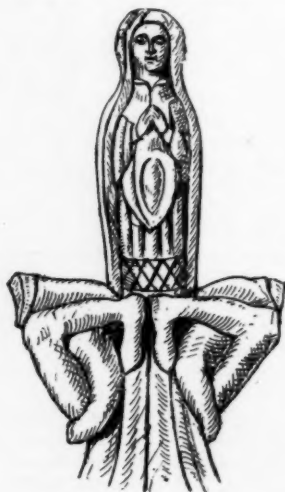
FINIAL.
NORTH SIDE.



FINIAL.
SOUTH SIDE.



FINIAL. EAST SIDE.



FINIAL. WEST SIDE.

benediction, the left holding a branch or something similar, but which is now scarcely discernible. On the head is a low mitre (which is a restoration, as are also the heads of the other figures).

Facing the south is a figure which appears to be habited in a close fitting gown with tight sleeves. The right hand holds a gridiron (the emblem of St. Lawrence), and the left hand is raised in benediction.

Facing the east is a figure which appears to be vested in an alb and chasuble; the hands hold a book. There are, however, no indications of stole or maniple, nor of apparels to alb or amice.

Facing the west is a figure vested as the last, but having the apparel to the alb distinctly shewn.

Beneath these, and forming the lower part of the finial, are the busts of two hideous females, with the legs doubled over the shoulders and embraced by the arms.

The date of this example, judging from the armour of St. George, is probably the latter part of the fourteenth, or very early in the fifteenth century.

(16) Is similar to (7).

Miscellanea.

[Under this heading, we propose for the future, to devote a small space to Short Notes on subjects of antiquarian interest, which do not call for long papers, and we shall be very glad to receive from our readers, contributions to this portion of THE RELIQUARY.]

The Image of All Saints.

WHAT was the image of All Saints like, and are there any examples of it still extant? We invite the assistance of the readers of the *Reliquary* to the solution of the puzzle. It is, of course, well known that some conventional image to represent All Saints was very common in England before the Reformation; but, so far as we are aware, no explanation of what the image was like, has hitherto been forthcoming. It is a curious question, and forms a subject for inquiry worthy of the attention of antiquaries. We therefore bring it before the notice of our readers, hoping thereby to elicit a satisfactory solution of the problem. It is indeed possible, if not probable, that owing to the very large number of these figures which existed at one time all over the country, some one or more may have escaped the spoiler's hand, and may remain to afford actual evidence in the matter. Do any of our readers know of any image, which with any degree of probability, may be accepted as the representation of All Saints?

It is unnecessary to make any long series of quotations from documents of the middle ages to prove the former existence of such images. Their existence is admitted by all students who are familiar with medieval deeds, such as wills, inventories, and churchwardens' accounts. Nevertheless, not one of the many allusions with

which we are acquainted throws the least light on the form of the image in question, which was once so common, and which is now wholly forgotten. The following references are given, because they will be of interest to those who have not previously had their attention drawn to the matter. They are only a few which have been casually noted down, and they might very easily be largely increased in number.

In 1466, William Holme, vicar of Mattersey, Notts, left the sum of 13s. 4d.: "ad picturam ymagnis Omnium Sanctorum," etc.,* on the left side of the high altar of his church.

In 1480-1, Richard Lindley, of Scutterskelf, in the parish of Rudby in Cleveland, left a wax candle to be placed before the image of the Blessed Virgin in the "porticus" of Rudby church, and another wax candle: "ante ymaginem Omnium Sanctorum."†

In 1483, Christopher Conyers, rector of Rudby, mentions more in detail the position of the image of All Saints in that church. He first of all directs, that his body is to be buried in the choir of Rudby church: "inter altare summum et statuam Omnium Sanctorum." Further on he bequeaths five wax candles, to be burnt about his body on the day of his burial, and after that, they are to be divided, three: "ad comburendum coram statua Omnium Sanctorum in eccl. de Rudby, et ij coram ymagine B. M. ex altera parte chori."‡ Rudby church is dedicated to All Saints, and it would seem that on one side of the chancel was the image of All Saints, and on the other that of St. Mary.

In 1488, Edmund Mauleverer, Esquire, of Arncliffe and Wothersome, directed that his body was to be buried in the churchyard of Bardsey, and ordered certain candles to be burnt round his body on the day of his burial and on its octave; afterwards directing: "quidam eorumdem ponendi coram ymagine Omn. Sanctorum, quidam coram ymagine B. M. V., quidam coram aliorum Sanctorum ibidem figuris,"§ in the church of Bardsey.

In 1520, Robert Roose, a labourer, or perhaps a small farmer in the parish of Rudston, left half a quarter of barley to the finding of a light: "coram ymagine Omn. Sanctorum in eccl. de Rudstane."||

In 1521, Robert Eland, Esquire, of Wakefield, directed his body to be buried "in the chirch of Wakefeld afore Alhallows."¶

In 1523, Marmaduke Constable, Esquire, of North Cliff, directed *inter alia* as follows: "Item, I will that my executours fynde too tapours of wax, that on be for Allhalowse at Saunton, and that other at South Clif before Saint Leonard, and they to burne at all Matyns, Messes, and Evensonges one all halidayes in the yere duryng all the nonage of my heire, and then my heire to be charged with all."**

In 1528, Robert Gest, a yeoman of Brompton, near Pickering, and the father of Edmund Gest, bishop of Rochester (1560-72), directed

* *Test. Ebor.*, ii., 279. † *Ibid.*, iii., 260.

‡ *Ibid.*, iii., 288.

§ *Ibid.*, iv., 40.

|| *Ibid.*, v., 116.

¶ *Ibid.*, v., 135, see also Walker's *Cathedral Church of Wakefield*, p. 106.

** *Ibid.*, v., 167.

that he was : "To be beried in holie moldes in the where* of the churche of Brompton, afore the ymage of Alhallos there, after laudable costome. To the fyndyng of a light byfore the said ymage of Alhallos standyng in the bodie of the churche xs, in money, and a bee hyve, to be delyvered to the churche wardens for the tyme beyng, and they frome yere to yere for evermore fynd the said light."†

In 1557 (an interesting date), the churchwardens of All Hallows, Staining, London, paid 40s. "to a carwar for y^e immaghe of Allhollans."‡

It would be easy to add to this list, which, however, is long enough, and the quotations sufficiently explicit, to make it perfectly clear, were there any doubt on the subject, that some image existed which was a recognised conventional representation of All Saints. Can any of our readers throw any further light on the subject?

A Derbyshire Seminary Priest in the Reign of Elizabeth.

THE following paper, giving an account of a seminary priest in the reign of Queen Elizabeth, would appear to be a personal declaration by the inculpatated party himself, as the signature and handwriting of the body of the document are evidently from the same pen. It will we think, be read with interest; we are, however, unable to furnish any further information respecting William Tharley; perhaps some of our Derbyshire readers can supply this omission. The date is probably 1583.

P.R.O., State Papers, Elizabeth, Vol. clxv., 72.

William tharley aged thyrtye yeares or ther aboutes borne at a plase called Wyn in Derbeshier: was brought upe in a semynary college att Reames iij yeares & toke his firste orders of subdecon & decon at Lyon in shampan in france And his secunde order of semenary presthoode of the byshope of shallon ther aboute a yeare & a quarter paste. And he toke shippinge at Depe about mydsomer laste and landed at hieth as he supposethe: & ha'he Remened in derbeshier most parte of his tyme or eles where, but w'he whome or anye particular place he will not tell for hurtinge or accusing his frendes whoe have Relived hym

William tharley.

This paper is endorsed :

A description of William Tharley.

* i.e., choir.

† Test. Ebor., v. 263.

‡ Britton and Le Keux's Churches, Vol. II.—sub., "All Hallows Staining."

Place names in "gay" and "ney."

NAMES of places ending in "gay" and "ney" seem, at first sight, to have little in common, but I hope to show that they are closely related.

Every such name, is I think, composed of the termination "ey" or "ay" island, following the name (usually, but not always, abbreviated) of the tribe which inhabited the island.

A few instances from different parts of Great Britain, selected from a great number which I have examined, will, I think, suffice to show that this is so:

Wormegay (Norfolk).—Wormingay, Worming isle. Compare Wormingford, Worminghall, Wormington. Sir Ralph L'Estrange, who died 1197, married Ela, daughter of Richard, Lord Wormingay.—Blomefield's *History of Norfolk*.

Bungay (Suffolk).—Bunningay, Bunning isle. John Bunning, in 1469, gave money to Redenhall Church.—Blomefield's *History of Norfolk*.

Shengay (Cambs.).—Shenningey, Shenning isle. Compare Shenington.

Fotheringay (Northamptonshire).—Fothering isle.

Bilney (Norfolk).—Billingey, Billing isle. Compare Billing, Billingford.

Cockney (probably Middlesex).—Cockingey, Cocking isle. Compare Cockington.

Hackney (Middlesex).—Hackingey, Hacking isle. Compare Hackington.

Olney (Bucks.).—Ollingey, Olling isle. Compare Hollington.

Witney (Oxon.).—Wittingey, Witting isle. Compare Wittenham, Whittington.

Athelney (Somerset).—Athelingey, Atheling isle. Compare Athelington.

Orkney (N.B.).—Orkingey, Orking isle. Compare Workington.

I think it will be found that a place with such a termination is or was an island—a dry spot amid water, or marsh. And I shall be much obliged to anyone who will refer me to a place name ending in "gay" or "ney" which seems not conformable to my theory.

J. J. COULTON.

Pentney, Swaffham.

The Plate, Mitre, Staff, and Seal of bishop Fisher, seized by Henry VIII. (with notes).

THE following inventory of the plate belonging to the excellent Dr. John Fisher, bishop of Rochester (1504-1535), and seized by Henry VIII. after he had cruelly beheaded the venerable bishop, is of considerable interest. The reference to the episcopal seal is of importance, and the curious letter of Fisher's successor, which we

append to the inventory, adds an additional element of interest. Neither has, we believe, been printed before. The contractions are expanded, and are printed in italic type. This inventory of bishop Fisher's plate, etc., may be conveniently compared with an inventory of his goods, communicated by Mr. Edward Peacock, F.S.A., to the Society of Antiquaries, on April 11th, 1872, and printed in the *Proceedings* of that Society (2 *Series*, vol. iv., 294).

P.R.O., State Papers, Henry VIII., Vol. viii., No. 888.

Here after folowethe all suche *parcelles* of plate as haue ben receyued by my M^r to the vse of the *Kinges* hightnes Whiche Late apperteyned to the bysshope of Rochester.

- ffurst three Challicis w^t *patentes* all gylt/
- Item too Saltes w^t *couers* all gylt w^t the porculleys vppon them
- Item a paire of pricketes of siluer and gylt
- Item xij spones of the xij *apostelles*
- Item xij spones w^t *prylketes** on *thendes*
- Item vj spones w^t *wrythen* knopes at *thendes*
- Item theret gilte spones of siluer w^t *wrythen* knopis
- Item a gylt spone w^t *saincte* Andrewes Image on *thende*†
- Item one other gylt spone w^t a *prylkett* on *thende*/
- Item vj standinge cuppes all gylt w^t *couers* whereof one is very olde
- Item ij Nuttes w^t one *couer* gylt
- Item a litle standing Masser w^t a *couer* an *Egle* in the *Tope*
- Item a goblet w^t a *couer* gylt
- Item a flate litle boole w^t a *couer* gylt w^t the *frence* *Kinges* *armes* oon thinside of the *couer*
- Item ij large booles wythe § of oone sorte
- Item a flate pece all wythe
- Item v smalle litle Dysshes all wythe w^t the porcullies one the onde syde and the other w^t *gottes* *hedes* and *Aremyne* *quarterley* ||
- Item iij lytle goblettes w^t a *couer* *parcell* gylt w^t a *lettre* V and a K vppon them
- Item a lytle salte *parcell* gylt w^t a *couer*
- Item a massor w^t a *depe* *bande* of siluer gylt
- Item a lytle powder box of siluer all wythe
- Item the hafte of a *keruing* *knyffe* all gylte broken w^t a *Krystou*¶ in the *mydes* thereof
- Item ij Challicis w^t *pattentes* all gylt
- Item a *pais*** of siluer *thinere* *perte* gylt all to broken in *pecs*

* This word, which occurs more than once, seems to be certainly "prylket," and not "prykket," as might be expected.

† Three.

‡ Was this some special spoon? Rochester Cathedral Church was dedicated to St. Andrew.

§ White.

|| John Morton, cardinal, and archbishop of Canterbury (1486-1500), bore as his arms on his seals a shield, charged *Quarterly gules and ermine, in the first and fourth quarters a goat's head erased argent, armed or.*

¶ Crystal.

** A pax.

- Item ij paire of gylt cruettes w^t porcellis vpon them
 Item one paire of olde Cruettes w^t out couers wythe
 Item ij smale bassons for an aulter gylt w^t porcellis vpon them
 Item ij smale Candellstyckes for an aulter all gylt
 Item v new standinge cupis w^t couers to eche of them all gylt
 Item ij saltes of tholde fassion w^t a couer parcell gylt
 Item a ale cupe w^t a couer gylt
 Item a faire salte w^t a couer gylt
 Item a lytle casting flagon all gylt
 Item ij smale peces of the olde fassion all wythe
 Item a lytle knope of siluer
 Item a myghter sett w^t counter fett stone and perle w^t thapurtennances
 Item Crose and the stafe gylt
 Item ij paire of glouys knythe whereof one paire is wythe and hath
 ij sauers* sett on the backe of thande in golde the other rede
 Imbrodered w^t golde a bought the eggis
 Item a lytle boxe of wood w^t ij olde couers of siluer for cruettes and
 a forkehed w^t a lytle broken siluer therin besides
 Item a siluer senser w^t a sponne wythe
 Item a lytle holly water stoocke w^t a sprynkle all gylt w^t porcellis
 vpon it
 Item ij great pottes gylt
 Item ij wythe pottes of siluer
 Item a basson and a Ewer wythe
 Item ij wythe flagons
 Item iij standing cupis gylt w^t iij couers
 Item a gobblet w^t a couer gylt
 Item iij bowles gylt withe and a couer
 Item iij bowles whyte w^t a couer
 Item one horne garnysshed w^t siluer and gylt
 Item a lytle salte w^t a couer whyte
 Item a lytle gobblet w^t a couer whyte
 Item xij spones where of vj slyppte and vj prylke
 Item a standing Masser w^t a great paynted couer w^t a greate
 knope
 Item a masser Jugge w^t a paynted couer w^t a kuppe of iij bolles
 whyte
 Item a playne pece parcell gylt w^t a stare in the bottom
 Item a basson and a Ewer whyte
 Item iij cupis w^t iij couers gylt
 Item a goblet w^t a couer gylt
 Item ij smale saltes w^t a couer gylt
 Item vj pottes of siluer all whyte
 Item iij spones of siluer all whyte
 Item a standing Cupe of the old fassion w^t a couer parcell gylt
 Item a potte w^t a couer all whyte
 Item a selle† belonging to the bishoprycke of siluer whyte

* Sapphires.

† Seal.

All whiche *parcelles* of plate aboue specified amount in weight to twoo thowsand and xxⁱⁱ oz troy weight. That is to say the forsaide *Percelles* of gylt plate amounte to one thowsand one hundereth and xij oz. The percell gylt amountethe to one hundrethe & xiiij oz. And the wythe plate amountethe to seven hundrethe fowre score and xiiij oz.

The document is endorsed: The Inventory of my lord of Rochester's plate.

As will be seen from the following letter of Fisher's successor, John Hilsey (1535-1540), that bishop pleading poverty, asked for the crosier, mitre, and seal of his predecessor. The application as regards the seal is very noteworthy. A bishop's seal is invariably broken on his death, but the seal of bishop Fisher, as the inventory shows, being as usual of silver, was seized by the King. Whether bishop Hilsey's request was complied with there is nothing to indicate, and unfortunately no impression of the seals of either Fisher or Hilsey is known to be extant. As both bishops bore the Christian name of John, the seal of the one would have been serviceable for the other; and it is much to be wished that examples of both bishop Fisher's and bishop Hilsey's seals may be found to clear up the question whether Fisher's seal was handed over in so irregular a manner to Hilsey or not.

Bishop Hilsey's letter is as follows:

P.R.O., State Papers, Henry VIII., Vol. ix., No. 421.

Gracia dei vobiscum.

My good m^r I thanke yo^r m^shyppes for all yo^r goodnes shewyd vnto me yn all my neades/ yff hytt may plesse yo^r mastershypp to be soe good vnto me as to geve me my predessessours myttre staff & seale hitt wylbe to me a grete comfortt y^e amm nott able to bye syche thynges & I shall contynewe my dewty to pray for yo^r m^shypps welfare longe to contynewe/ also I desyre yo^r m^shyppes thatt you wyl take noe dysplesure wythe my power shute for nede makythe me boldre apon yo^r m^shyppes then I wold be/ as god knowythe whoe defende you from all evylles & yncrease you yn all goodnes wretyn y^e xxiiij day of Septembre by ye hand of yo^r oratour

John roffens.

On the outside the letter is addressed:

To my ryght honorable
m^r Cromwell *primare* secretary
vnto ye kynges hyghnes
D. D. &c.

And it is simply endorsed: The busshop of Rochester/

The Engagement of an Organist at Glastonbury Abbey in 1534.

A DOCUMENT which records in detail the terms of engagement of a monastic organist and teacher of music is so uncommon, that the importance of the following paper, which is printed from a transcript of the original in the Record Office, is at once greatly enhanced. Whatever became of James Renynger, the sad fate of Abbot Whiting is too well known to need recapitulation. It is curious in reading the set phrases regarding the abbot "and his successors," to note how little suspicion seems to have been entertained at the time, of the ruthless destruction which was destined so soon to overtake the monastery and its spiritual head.

The copy of the indenture from which the transcript has been made, was obviously that which James Renynger held, and to which the monastic seal was originally appended. No trace of the seal is now remaining. Renynger appears to have been alive in 1567-8, when the order was made for him to receive £10, etc., according to the endorsement of the deed.

P.R.O., State Papers (Henry VIII.) Vol. xi. 1056.

This Indentur' made the tenth dey of Auguste the xxvjth yer' of the reign of o^r Sou'aigⁿ lorde kyng Henry the viijth betweyne the right Reu'end fad^r in gode Richard Whityng abbott of the mon^astery of o^r blessid lady of Glastyngbry & the Couent of the same yn the Countye of Som'sett of the oon pte And James Renynger of Glastyngbry foreseid yn the seide Countye Syngyman of the other pte Witnessith that the seide James Renynger hath couen^antid & grauntid & aggredid and by theis p'sentf couen^antith grauntith aggreith to s'ue the seide reu'end fad^r & Couent & their Successo^rs yn the Mon^astery of Glastyngbry for seide yn his facultie of Syngyng & playng vpon the Organes tⁱme of his lyfe as yn deyly s'uiCES of our lady kepyng yn the Chappell of o^r blessid lady yn Glastyngbry for seid As deyly matens masses yeven songf Complens Anteymes & all other devyne s'uiCES as hath ben accustomed vsid to be songen yn the seid Chapellf of o^r blessid lady of Glastyngbry by fore the tyme of these Couen^antf And to do s'uiCE yn syngyng & playing vpon the organes yn the high quier of Glastyngbry for seid yn all & allman^r suche festes & festyvall dayes as hath ben yn tymes passid vsid & accostomyd ther/ And yn leke wise to s'ue the seid Reu'end fad^r & his Successo^rz with songis & playing yn Instrumentf of musyke as in the tymes of Christe mas And other sesons as hath ben here tofore vsid & accustomed & at any other tyme or tymes when the seide James Reynger shalbe ther vnto requyred by the seide reu'end fad^r his Successo^rz or Assignes And farther the seide James Renynger Couen^anteth gr^aunteth & aggreith to Instructe And teche sixe chylderen always at the pleasur' of the seide Reu'end fad^r or his Successo^rz for the Chappell of o^r blessid lady in Glastyngbry sufficiently lawfully & melodyously with all his dyligence in pricke songe* & desc^auntef of the whiche sixe chylthren two of them yerly to be sufficiently

* prick song—music pricked or noted down.

† descant—an old term for variation in music—counterpoint.

Instructid & taughte by the seid James Renynger yn playng at the Organes by the space of two yeres the seide two chyldren to be always chosen at the pleasur of the seid Reu'end fad^r & his Successo^rs whiche he or they shall thynke to be most apte therto So that the ffrend^f of the seide two Chyldren wolbe bounde yn suffycent bond^f that the seide two Chyldren & eny of theym shall s'ue the seide Reu'end fad^r & his Successo^rs yn syngyng & pleyng at the Organes deyly yn the seid Chappell of o^r lady & high quier of the mon^astery of Glastyngbry afor seide & other tymes of the yer yn man' & forme as afore rehersed by the space of sixe yeres nexte ensuyng the seide two yers of theyr techyng yn syngyng & pleyng. And the seid Reu'end fad^r & his Successo^rs shall fynde the seide James Renynger clauingcord^f * to teche the seid two Chyldren to pley vpon ffor the whiche s'vice well and trewly so to be don The seide Reu'end fad^r and Couent Couen^antith and gr^auntith to the seide James Renynger duryng his lyfe as well yn Sykenes as yn helthe ten pound^f of lawfull money of Englond as well as for his Stypendy as for his mete and drynke at fower p^rncypall termes of the yere by equall porcyons at the right reu'end fad^r is chekr of receyte yn Glastyngbury to be taken & receyvid. And also oons yn eu'y yer his lyu'y Gowne or ell^f thritteyn shilling^f & fower pens yn money for the seide gowne Always at the pleasur & eleccyon of the seid reu'end fad^r & his Successo^rs Also two lodes of Wodde brought home to the seide James Renynger his howse or chamb^r [and his howse rent fre or els xiijs iiij^d by the year for it][†] Always that if it happen the seid James Renynger to be taken up by v'tewe of any of the kyng^f Comys^ssyons or by any other by his Auctoryte to s'ue his g^rce that yf the same James Renynger cu to Glastyngbry agayne w^t yn oon yer & oon dey then next following And so from then forth do his dylygent s'vice yn syngyng and playng at Organes & techyng of Chyldren at al tymes & yn eu'y thyng accordyngly yn man' & forme as is a fore rehersed that then he to have his ppetuyte agayne w^tout any Int^rrupcon or lett And also yf it happen the seid James Renynger not to do his dylygence yn techyng & Instructyng of the seid sixe Children as yn syngyng & playing as is byfore rehersed to the pleasure of the seide Reu'end fad^r or his Successo^rs or ell^f yf it happen the seid James to be seke or aged so that he cannott well and and dylygently Instructe & teche the seide chyldren that then it shalbe lawfull for the seid reu'end fad^r & his Successo^rs to Abate of of (*sic*) the seide ten pound^f for the techyng & instructyng of the said sixe chyldren yerly cliijs iiij^d. In witness wher of to the oon pte of thies p^rsent Indenturis remaynyng w^t the seid James Renynger the aforeseid Reu'end fad^r Richard Whityng Abbott of the for seid mon^astery of Glastyngbry & Couent of the same haue putt their Couent Seale. And to the other pte remāyng w^t the seid forseid reu'end fad^r & Couent the forseid James Renynger hath putt his Seale yeven at Glastyngbry forseid the day above seide

The document is endorsed :

Allow this Annuitie of x li w^t & tharrea^gf for three yers ending at Michelmas Anno x Re^{ne} Elizabeth

Winchester
Wa : Mildmay

* clavichords—a precursor of the modern pianoforte, so named from the "claves" or keys. Clavichords became popular about 1500.

† The words within the brackets are an interlineation.

Quarterly Notes on Archaeological Progress and Development.

[These Notes are all original contributions to the "Reliquary," and are chiefly supplied through the kindness of the Hon. Secretaries or Editors of the leading county archaeological societies.]

At the anniversary of the SOCIETY OF ANTIQUARIES, on St. George's Day, Dr. John Evans resigned the office of President, which he has filled with much distinction and success during the past seven years; and Mr. A. W. Franks, C.B., Litt. Doc., etc., was elected to succeed him. We note with pleasure that as a recognition of Dr. Evans's many services to literature, Her Majesty the Queen has been pleased to bestow upon him a Knight Companionship of the Order of the Bath.



At the anniversary, Lord Dillon also resigned the post of secretary of the Society; and Mr. C. H. Read, F.S.A., of the British Museum, was elected in his place.



With the month of May the exploration by the Society of Antiquaries of the site of the city of Silchester was resumed, and has resulted in the most important of all the discoveries yet made. There seems to be no real doubt that the foundations of a Romano-British church of the fourth century have been found. It has been a small basilica 42 feet in length, the ground plan of which exhibits the basement of a building consisting of a nave with western apse, two aisles, rudimentary transepts, and an eastern narthex. The original altar-space is believed to be identified, and the existence of a wall opened out near the apse is suggestive of traces of a baptistery having once existed. Portions of the central pavement remain, and in the centre of the ancient chancel a mosaic of finer quality indicates external reverence for the dignity of the altar. It needs no words to point out the exceedingly high interest, not to say importance, of such a discovery. We commend the Silchester Exploration Fund once more to the notice of our readers.



A new number of *Archæologia* has just been issued to the Fellows, being part i. of vol. liii. It contains the following papers: (1) Inventories of Lincoln Minster, by Canon Wordsworth. (2) Some Egyptian bronze weapons in the British Museum, by Dr. E. A. Willis Budge. (3) History of Seat Reservation in Churches, by Mr. W. J. Hardy. (4) The Spoon and its History, by Mr. C. J. Jackson. (5) Further excavations at Lanuvium, by Lord Savile. (6) Draft of a Letter from Charles I. to Henrietta Maria, and a Vow made by Charles I., by Dr. Sparrow Simpson. (7) A fourteenth century

Filtering Cistern at Westminster Abbey, by Mr. Micklethwaite. (8) Notes on the Church of St. Francis at Rimini, by Mr. A. Higgins. (9) The vanished memorials of St. Thomas of Canterbury, by Mr. H. S. Milman. (10) Some fifteenth century drawings of Winchester College, etc., by Mr. Kirby. (11) Recent Roman discoveries at Lincoln, by Mr. Fox. (12) Some Chinese rolls with Buddhist Legends, etc., by Mr. Franks. (13) An Archæological Survey of Hertfordshire, by Dr. John Evans. (14) Excavations at Silchester, by Mr. Fox; with a note on the animal remains found there during the excavations, by Mr. Herbert Jones.



From the Rev. J. Hirst we have received the following account of an important DISCOVERY OF ROMAN REMAINS AT MOUNT SORRELL: In the second week of April an oblong well, measuring 7 feet by 5 feet and 60 feet deep, was exposed to view by a blast at the Mount Sorrell granite quarries, Leicestershire. It had been sunk in a natural fissure, or dyke, in the rock of which the Mount is formed. An oak, barrel-shaped bucket, with hoops and handle of bronze gilt, three urns of black ware, several antlers of red deer (one being a very large shed antler, about 44 inches long, which has been pronounced by some to be that of an elk), three skulls of oxen (*Bos longifrons*), and two skulls of the pig (*sus dom*), were all dug out of the black, peaty earth in the bottom of the well.

The handle of the bucket resembles two snakes with their tails twisted together in the middle. The hasps on the side of the bucket are shaped like the heads of oxen, each being surmounted by a swan's head and neck. The gilding is quite fresh and bright.

The large antler, supposed to be an elk's, is more probably a very large specimen of *Cervus elephas*. It is in three pieces, but the fractures are easily adjusted so as to allow of its being accurately measured.

The skulls of the oxen have round fractures in front, about an inch-and-a-half in diameter.

The skulls of the pig are almost perfect, not showing any great fractures.

On the south-east slope of the Mount there is exposed to view a stratum of burnt wood, varying in thickness from a $\frac{1}{4}$ inch to $2\frac{1}{2}$ inches, at about 2 feet 6 inches below the surface. The superincumbent mass of earth is entirely composed of fragments, such as black, red, and slate-coloured pottery, concrete of mortar and pebble, roofing and flooring tiles, pieces of brick, and Barrow-on-Soar limestone. From half a cubic yard of this bank, pieces of five different kinds of pottery, of fifteen different qualities, were picked out, besides several bones, as, a fragment of an ox jawbone with molars attached, a split shank bone, and last, but most interesting, a spindle whirl made of lignite, beautifully turned with embossed concentric rings.

Many years ago a Mr. Fewkes employed fifteen or sixteen men for a couple of days to cut trenches across the top of the Mount. He exposed to view some foundations, and picked up a number

of Roman coins. His grandson says that the coins are in his possession, but without being catalogued or any notes of them kept.

The manager at the quarries says that "some years ago he excavated an underground chamber, the walls of which were partly plastered, partly cut out of the solid rock, but all painted blue and red with a geometrical pattern." One of the workmen at the Mount says he had at home "a coin with a man on horseback holding a spear."

Care will be taken of all future finds. The bucket has been presented to Cambridge.

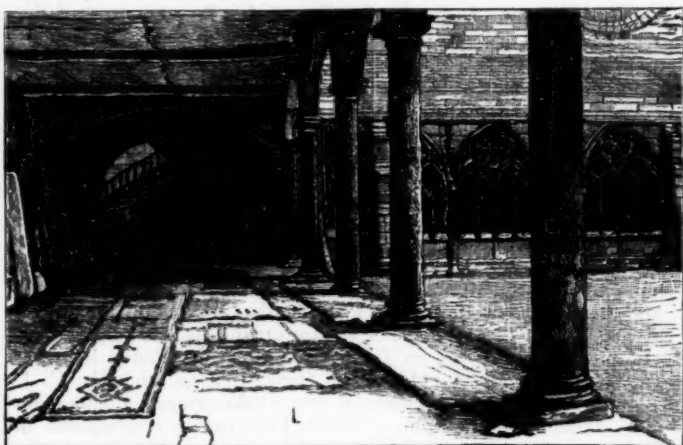


The first volume of the third series of the PROCEEDINGS of the SOCIETY OF ANTIQUARIES OF SCOTLAND has been issued. It contains the following papers: Notes on the Scotch arms in the "Armorial de Gelre" (with coloured plates), by Mr. A. H. Dunbar; The excavation of two cairns at Aberlour, Banffshire, by Dr. Joseph Anderson; a similar paper, by Mr. G. Hamilton, on the excavation of two cairns at Highbanks, Kirkcudbright; Notice of a cist found at Eckford, by Mr. J. G. Winning; Some forgotten incidents and personages in the local history of Shetland, by Mr. G. Gouldie; The origin of the Royal Artillery and Royal Navy of Scotland, by Dr. Æneas Mackay; The excavation of Harelaw cairn, Fifeshire, by Mr. G. W. Constable; Some wooden objects from peat bogs, supposed to be otter and beaver traps, by Dr. R. Munro; Scottish Sacrament Houses, by Mr. A. Macpherson; Excavation of the fort "Suidhe Chennaidh," Loch Awe, by Dr. David Christison; Some bronze ornaments, etc., by Mr. G. Muirhead; three papers on John Knox, and his reputed house at Edinburgh, by Mr. P. Miller, Sir Daniel Wilson, and Mr. C. J. Guthrie, respectively; Notice of four beaker-shaped Communion Cups, formerly belonging to a Scotch Presbyterian congregation in Holland, by Mr. A. J. S. Brook; The silver racing bell of Lanark, by the same writer; A Norwegian conveyance of land in Schetland (1537), by Mr. G. Goudie; Notice of two communion cups, formerly at Monifieth, by Dr. N. Macpherson; Old Dumfriesshire surnames, by Mr. Joseph Bain; The Forts, Camps, and Motes of Dumfriesshire, by Dr. Christison; Rune Primestaves, etc., by Mr. H. F. Morland-Simpson; Motes, Forts, and Dunes of Kirkcudbright, by Mr. F. R. Coles; A set of heradic shuffle board counters, and a silver badge of the conservator of Scottish privileges in the Netherlands, by Mr. J. Balfour Paul, Lyon King-of-Arms; Some Amulets, by Professor Duns; A Celtic cross at Rothesay, by the Rev. J. K. Hewison; Report on some sculptured stones, older than 1100, by Mr. Romilly Allen; Excavation of a Burial Mound in Oronsay, by Mr. Malcolm McNeill; Notes on the Ramparts of Burghead, by Mr. Hugh Young; Discovery and Excavation of a Burial Cairn, of the Bronze Age, in Forfarshire, by Mr. A. Hutcheson; Notes on a pair of Thumbkins, by Mr. A. J. S. Brook; Excavations in the Island of Luig, Argyleshire, by Dr. A. Macnaughton; and a Report of the

archæological examination of the Culbin Sands, Elginshire, by Mr. G. F. Black. The volume is well supplied with a number of illustrations.

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Much indignation and anxiety has been felt with regard to an extraordinary proposal on the part of the dean and chapter of Lincoln, to "remove" the chapter library, with the cloister beneath, and to "restore" that side of the cloisters in imitation Gothic. The library is an excellent design of Sir Christopher Wren, and forms an admirable and harmonious contrast with its surroundings. The cloister is, it may be noted, the only example of a post-Reformation



SIR C. WREN'S CLOISTER WALK, LINCOLN MINSTER.

cathedral cloister in England. The subject was brought before the Society of Antiquaries on March 17th, when a strongly worded remonstrance was unanimously passed. On the motion of Sir H. B. Bacon, Bart., seconded by Mr. C. J. Ferguson, the resolution was ordered to be communicated to the dean and chapter. In reply, a curt letter was received from the dean, stating that the chapter were "acting under the strongly expressed opinion of their highly competent architect, Mr. Pearson." The society then (on March 24th) passed another resolution, pointing out that the competency of Mr. Pearson as an architect was not disputed, and that it in no way affected the point at issue, which was whether it is proper to demolish a piece of architecture of undoubted historic interest and of considerable beauty, to make way for a presumed re-production of a building which had been destroyed centuries ago. There the matter rests for the present; but strangely enough, the north-west tower of the

minster almost immediately afterwards began to show signs of weakness, and the money which the dean and chapter were going to spend on "removing" the library and north walk of the cloister, will have to be expended on securing the safety of the tower. It is therefore hoped that no more will be heard of the mischievous proposal in regard to Sir Christopher Wren's work.



No one, we suppose, would wish to call in question Mr. J. L. Pearson's competence as an architect, but his due appreciation of the value of antiquities and of ancient buildings is fairly open to doubt, or he would not propose to treat them as he does. When we add to this the fact that Mr. Pearson was elected a Fellow of the Society of Antiquaries in 1853, but that, although living in London, he has never attended a single meeting of the society, and has not yet been admitted to his fellowship, it would scarcely seem surprising if antiquaries mistrust his verdict as to the necessity of drastic re-building, or "restoration" of portions of ancient churches. We are led to make these observations, not merely on account of what has been threatened at Lincoln, but because we understand that Mr. Pearson has also been making some mischievous proposals in regard to Rochester cathedral also, which have led to the resignation of Mr. W. H. St. John Hope and other members of the committee. We feel that the time will soon come when the irresponsible powers of the different deans and chapters over the fabrics of their cathedral churches will have to be greatly curtailed, and governing bodies appointed in their place, as has been the case with St. Paul's, London, since the great fire. We should regret such a change, but it will become a necessity, if the cathedrals are to be saved from vandalistic "restorations."



We regret to learn that a proposal is on foot, in connection with the "restoration" of Selby Abbey church, to rebuild the tower. The present tower is a very characteristic and graceful piece of work of the latter part of the seventeenth century. It is not, however, sufficiently "Gothic" to suit the tastes of some persons; and it is, therefore, proposed to replace it by a new and sham reproduction of a medieval tower. How much longer will people waste their money on such projects; and how much further is the vandalism of ecclesiastical "restorations" to be allowed to proceed? To Lincoln Minster and Rochester Cathedral, Selby must now be, unfortunately, added. We earnestly hope that this mistaken scheme may come to naught, or be defeated.



On June 10th, the members of the Plainsong and Medieval Music Society assembled at the Chapter House of St. Paul's, when a paper was read by Mr. Abdy Williams on the Rhythm of Plainsong. The lecturer, in a thoroughly interesting paper, and with the assistance of a small body of singers, illustrated the laws which govern the

rhythmical delivery of Gregorian music. Contrary to the usual mode of Plainsong chanting, the ideal mode, according to the Solesmes system, recognizes a free rhythm, which has laws and principles akin to those of strict rhythm, the difference between strict and free rhythm consisting in the fact that the one is strict and the other free, not in the rhythmical quality itself. Those who have not heard of this society may be interested to know that one of the objects it has in view is of especial importance. It is no less than the reproduction, by photography and other processes, of ancient church music books.



Mr. T. Tindall Wildridge, keeper of the Hull Borough Records, has recently suggested the formation of an archæological society for the East Riding of Yorkshire, and he has obtained the adherence of the Rev. Dr. Cox, Mr. Cecil Foljambe, F.S.A., M.P., Mr. William Andrews, Dr. Stephenson, Councillor J. G. Hall, and the Rev. H. E. Maddock to the scheme. Neither Dr. Cox nor Mr. Foljambe, however, is connected with the East Riding, and there is a widely expressed belief among Yorkshire antiquaries that the proposed society would probably end in weakening the existing Yorkshire Society, while it would not be sufficiently strong in itself to carry on archæological research satisfactorily. Dr. Cox, in supporting Mr. Wildridge's proposal, has written as follows:

"I was very glad to see the proposal of Mr. T. Tindall Wildridge to form an East Riding Archæological Society, and to find that so far the idea has been well supported. Like my friend, Mr. Cecil Foljambe, I shall be only too glad to become a member, though I have no immediate connection with that Riding. I write to add another proposition, namely, that we of the North Riding should also have an antiquarian association of our own. We all recognise the good work done by the Yorkshire Archæological and Topographical Association; but the area of this great shire is far too vast to be covered effectively by any single organisation. The old society has its chief support in the West Riding. Could it not confine its attention to the 1,770,359 acres of that district, and of its generosity help in the establishment of kindred, not rival, societies in the other two Ridings? As the founder of the Derbyshire Archæological Society, in 1878, I can testify that there is abundant material and abundant work for a most active association, over an area not half the size of this one Riding. If some influential folk would call a conference at York, I think the details of such a three-fold scheme might easily be arranged."

Recognising to a large extent the justice of Mr. Wildridge's proposal, as well as that of Dr. Cox's remarks, the council of the YORKSHIRE ARCHÆOLOGICAL AND TOPOGRAPHICAL ASSOCIATION, at a meeting held on April 21st, resolved, on the joint proposal of Messrs. Chadwick and Walker, to recommend to the members of the Association the adoption of the following suggestions for the practical re-organisation of the Association on a more comprehensive basis:

1. That a committee of members of the society should be appointed for each of the three Ridings.

2. That each Riding committee should consist of representatives from towns and districts in the Riding, including the present local secretaries; and that their duties should be to collect information on antiquarian matters within their districts, and report to the central council for printing in *Journal* and *Transactions*.

3. That the central council should consist of representatives from each Riding committee, and also of elected members, with the chairman and secretaries, and should have the general control of the affairs of the society, including the *Journal*, the *Transactions*, and the *Record Series*.

4. That there should be fixed days for committee and council meetings.

5. That meetings of members should be held six or eight times per annum, in various towns of the county, for the purpose of reading papers and of discussions.

6. That "*Transactions*" should be printed containing reports of these meetings, and of the Ridings committees, and the shorter papers, the longer and more important papers being reserved for the *Journal*.

7. That members be entitled to the "*Transactions*" on payment of a further subscription of 10s. 6d. per annum, or a life composition of £7 7s. This subscription to be optional.

It was decided that it would be well to incorporate the society under the provisions of sec. 9 of the Companies Act, 1862, and sec. 23 of the Companies Act, 1867, and it was also agreed that the rules of the society should be revised, and a sub-committee was appointed to draw up the memorandum and articles of association embodying the rules and objects of the society.

These recommendations will be brought before a general meeting of the members of the Association, and it is hoped that by their adoption a new and wider sphere of influence will be opened for the Association, and the demand for three separate societies satisfied.



In High Street, Canterbury, certain alterations have disclosed some ancient fittings in a house, on the south side of the street, near to the west wall of the Church of St. Mary Bredman. The upper part of this house surmounts two shops, numbered 44 and 45, High Street, which are adjacent to the east wall of a house called "*The Old Crown, and Dining Rooms*," numbered 43. Between the church and the house No. 45, of which we are speaking, is the entrance to a well-known public room called "*Forester's Hall*," which stands on its eastern side.

Reference to William Smith's Plan of the City of Canterbury, made in 1588, shows that St. Mary Bredman's Church was not then hemmed in, as it now is, by houses east and west of it. A lane or highway is marked as running along its western wall. The house No. 45 must have had its eastern wall in this highway or lane. The

buildings between the church and No. 45, must have been erected since 1588.

Some portions of the fittings of this house (No. 45) can easily be dated. On the first floor remains an ornamental ceiling, somewhat like that which is still to be seen in Singleton Farmhouse, near Ashford, Kent. The pattern wrought upon it, in high relief, is geometrical, and may be described as a series of large circles, each of which is slightly intersected by four others. At the points of intersection are ornamental medallions, or bosses about 4 inches in diameter. Many of them bear the monogram of Queen Elizabeth ("E.R."), its letters being combined with varying accessories. Other bosses bear a rose, which may perhaps be called the "Tudor Rose." Upon others are seen a floral device of a pot, containing a growing plant in flower. This ceiling was probably in existence when William Smith drew his Plan of the City in 1588. It extends throughout the small rooms into which the first floor has been divided, showing that originally the whole of them formed one large room, with windows looking out into the High Street.

On the exterior of the upper storey (above this ceiling) the whole face of the storey is covered with handsome pargetted work, in bold designs. There are four separate panels, of large dimensions. Those at the two ends (east and west) are alike, and each represents a large oval shield (now blank), wreathed with the rose and the thistle, and surmounted by a crown. The thistle distinctly dates the work as subsequent to the death of Queen Elizabeth, and this device clearly indicates the union of England and Scotland under one crown, in the reign of her successor, King James I. The two central panels have subjects that are alike. They show, in each, a youthful figure of Bacchus sitting astride a small cask, while clusters of grapes, upon a vine, are above and around him. Above these panels the surface is divided into small rectangular compartments, representing large stones, as used in house-building. The name of the adjacent house, "The Old Crown," interprets this pargetting. The crowns over the shields, and the vine wreathed figures of Bacchus, evidently decked the front of an inn, which, in the reign of James I., was called "The Crown," and which had then been some time in existence.

Painted canvas formerly decked and covered the walls of one of the upper rooms. Various scenes were shown on this wall furniture. It resembled painted canvas which was found on the walls of an old inn (latterly Vallance and Payne's brewery and bank) at Sittingbourne.

The site of this "Crown Inn" can be traced back throughout several centuries, and probably the existing house was newly built soon after the dissolution of the Priory of Christ Church, to which the ancient "Crown Inn" had belonged for nearly 150 years.

The house has been purchased now by Mr. F. Finn, of The Stores in St. Margaret Street. He is wisely retaining as many of the ancient features as possible. The peculiar shape of the Elizabethan or Jacobean windows, on the first floor, has been by him carefully preserved and restored.

Reviews and Notices of New Books.

[Publishers are requested to be so good as always to mark clearly the prices of books sent for review, as these notices are intended to be a practical aid to book-buying readers.]

RECORDS OF PRESTON PARISH CHURCH. By T. C. Smith, F.R.Hist.S. *Preston: Published for the Author by C. W. Whitehead.* Quarto, pp. 299. Price 25s.

The existing parish church of Preston was erected about forty years ago, and is devoid of interest as a building; but the history and records of its predecessors are of considerable local importance, and it is almost surprising that so little has been written concerning the parochial history of a town like Preston, till Mr. Smith published this book.

The living of Preston was originally a rectory, but in 1356 it was given to the dean and chapter of Leicester, when a vicarage was ordained. The list of incumbents, whether rectors or vicars, contains several notable names, as, for instance, those of Henry Wingham (bishop of London); Walter Merton (bishop of Rochester, and founder of Merton College, Oxford); Ralph Erghum (bishop of Sarum); and, in more recent times, that of Samuel Peploe (bishop of Chester). Mr. Smith has given useful original biographical notes to the names of the different incumbents, and in a footnote on page 4 he draws attention to the remarkable episcopal power possessed by the archdeacons of Richmond, of instituting clerks to parishes within that archdeaconry. The first three chapters deal respectively with the general history of the parish; the rectors and vicars; and the stipendiary curates (or parish chaplains). Chapter iv. is devoted to the Registers, with transcripts from the older volumes.

A notable peculiarity of the Preston registers is the insertion of the names of the women who were churched. This peculiarity, no doubt, arose from the fact that fees were charged for baptisms, churchings, marriages, and burials at Preston, and so all are recorded; but Mr. Chester Waters, in a letter to Mr. Smith, pronounces the Preston insertion of churchings to be practically unique. In this portion of the book two facsimiles are given from the registers, and we are very sorry to have to say so, but these facsimiles prove that the printed transcripts of the registers are seriously inaccurate. The first facsimile is given opposite page 81, and several entries at the beginning are wholly omitted, with no indication of the fact in the printed transcript. Why they are omitted can only be surmised, and the only reason that occurs to us is, that the transcriber could not decipher some of the names, and so omitted them; but even in the rather roughly executed facsimile most of these omissions can be read, so that it is difficult to say why they are not given. Then, against several of the names, a sum of money is recorded as a burial fee. In each case this is printed as "6^d," but according to the facsimile it was "v^d," the transcriber having read the "v" as an Arabic numeral "6."

Omitting several mistakes, which from the uncertainty of the facsimile we cannot certainly correct, we note the following :

For (page 81) "Richard Wethan" read "Richard letham."

For (page 82) "Thomas Addison baptized the same day," read "Thomas Adisone sone of Will' adisone the same day."

For (page 82) "Marie the daughter of John Camden bapt. iij day of Septembd (?)," read "[facsimile doubtful] the daughter of John anderton baptised the iij^d Septemb'."

Nor is our confidence restored when we turn to the other facsimile (of the year 1612) which is placed opposite page 87. Of the writing of this portion of the registers, Mr. Smith remarks, on page 82, with evident truth, that it is "remarkably bold and legible for the period." What then do we find here? Confining ourselves to those entries on the facsimile which are perfectly clear, this is the result :

In the third entry, for "bapt" as printed, read "bap."

In the fourth entry, for "Alicia filia Ricardi Potter bapt. 7 die Maii," read "Alicia filia Richardi Portter bapt vij^o die Maij."

In the sixth entry, for "Anna filia Evain Sudell bap 10 die Maii," read "Anna filia Evani Sudell bap x^o die mensis Maij."

In the seventh entry, for "Willm fili Thomæ Blakeburne bap 11 die Maii," read "Willm' fili' Thomæ Blakeburne iunioris bap xj^o die Maij." It is needless to continue this record of blunders, they occur in the ninth, tenth, eleventh, and twelfth entries as well. In seven entries, that is, out of thirteen, there are inaccuracies of more or less moment.

Again, in the six churchings which follow, the same thing occurs : e.g., in the third entry, for "Ingollhouse," read "Ingoll hedde," and, in the next line, for "Clarion," read "Clarson."

What then is to be said of the rest of the printed registers? They extend from page 81 to page 229, and from the samples which can be tested, are worse than worthless. It is always an unpleasant work to find fault, but in the present case it is impossible to be silent. It is evident that Mr. Smith, or the person who attempted to transcribe the registers for him, could not read the old writing, and hence this lamentable result. It is, indeed, a great pity and misfortune, and, besides greatly detracting from the value of Mr. Smith's volume, it is also likely to throw discredit on other printed copies of registers elsewhere.

Leaving this unfortunate portion of the book, we pass to Chapter v., on chantries and chapels, which seems to be satisfactorily done. Opposite page 236 is a plate of drawings, made in 1839 by that most indefatigable of antiquaries, Sir Henry Dryden. These sketches show details of ornament in the houses in the Market Place, many of which have no doubt perished by now. There are several other plates in the book, one of which gives the ground plan of the body of the church in the seventeenth century, showing the disposition of the seats ; and another is that of a curiously rude brass, now in private hands, but which the "owner" would be glad, we are told, to replace in the church. Surely there can be no obstacle placed in his way

by the ecclesiastical authorities. The brass is that of Alderman Seth Bushell, 1623.

There is much that is useful in this book, and it will be welcomed by persons belonging to Preston. Mr. Smith has done his work well, with the one serious exception which we have already alluded to, of the transcripts of the parish registers.



ANCIENT CHURCHWARDENS' ACCOUNTS OF NORTH ELMHAM. Edited by Augustus George Legge, M.A. Cloth 4to., pp. xviii., 144. *Norwich: Agas H. Goose.* Price 10s. 6d. net.

These accounts are for the years 1539 to 1577, and they just cover, therefore, the period of the Reformation. This renders them of considerable value and interest, but we do not see that they contain any records of events out of the common course of affairs, or different from what may be found in similar volumes of churchwardens' accounts in other places. Mr. Legge has very carefully transcribed the accounts, which are printed in type to correspond with the written contractions, and he has added some notes and a glossary for the benefit of his less learned readers. It would have been well perhaps for these latter persons, if he had also given an explanation of the contracted forms used in printing, which must, we think, be as much of a puzzle to many of his parishioners, for whom his notes are specially provided, as the entries explained in the notes.

In the preface Mr. Legge describes with pride the fine building in which it is his lot to minister, and concerning which these accounts relate. He speaks, too, in no sparing terms of the work of certain "restorers," who were let loose upon the church about forty years ago.

It is scarcely necessary to make quotations from these accounts, but a few items may be conveniently noticed. In 1542 we have the sale of the relics belonging to the church recorded, as also the sale of the silver shoes "vpon ye brown rodes fete." Two years later, "a purse & ij combs that were Relyquys in ye Chyrche" are mentioned. In 1547, two "Tables for Aulters" were paid for. Apparently, when the altars in the side chapels were pulled down, wooden tables were at first often provided to take their place. This seems to have been the case at North Elmham from this mention in the parochial accounts, and we have come upon similar records relating to St. Peter's, Cornhill, London, and other churches, in the accounts preserved at the Record Office. In 1553, mention is made of a "payer of chalyce," as being alone left for parochial use, the expression "a payer of chalyce" is not explained by Mr. Legge; but it means, we may state, not two or more chalices, but a chalice with its paten. In 1567, a communion cup was bought for 39s. 8d. Mr. Legge omits to tell his readers whether this cup is still preserved or not.

These are only a few items from a multitude of interesting memoranda. The book is thoroughly interesting, and the accounts are

well worth printing. Mr. Legge is to be congratulated on the book, which is a very satisfactory effort, and is well printed, and nicely and attractively got up.



ETHNOLOGY IN FOLKLORE. By G. L. Gomme, F.S.A. Cloth, 8vo., pp. vii, 200. London: Kegan Paul, Trench, Trubner & Co., Ltd. Price 2s. 6d.

This volume is one of the "Modern Science Series," issued under the general editorship of Sir John Lubbock, and it is sure to meet with a cordial acceptance, as folklore is just now in the ascendant. It is rather difficult to enter here into the general line of Mr. Gomme's arguments, but, briefly, they lead to the point that relics of different races are to be found in the folklore of countries whose chief characteristics have, up to the present, been identified by scholars as belonging to one race only. There is no doubt that in this respect the scientific study of folk-lore may lead to very important results indeed, and Mr. Gomme's attempt, in the present volume, to direct the study of folklore into a more scientific channel, is much to be commended. We cannot say, however, that we always follow all Mr. Gomme's arguments, or that his style everywhere is very clear. Indeed, it is at times difficult to understand exactly what he means, and a sentence here and there will have to be pondered over for a while, much in the manner which is necessary with Butler's *Analogy*, before the reader grasps the significance of some abstruse point. We hope Mr. Gomme will take this comparison as a compliment, but the fault we allude to will detract from the popularity of the volume. People in the present day like to get everything—even their scientific knowledge of folklore—without much trouble. There can be no doubt of the importance of such a study as folklore, and in confirmation of this we venture to quote the following remarks from chapter i., as indicating in short compass, wherein lies some of the value of the study of folklore. Mr. Gomme remarks: "The incoming civilisations in modern Europe are not all ethnic, as the most impressive has been Christianity. It is impossible for the most casual reader to have left unnoticed the frequent evidence which is afforded of folklore being older than Christianity—having, in fact, been arrested in its development by Christianity. But at the back of Christianity the incoming civilisations have been true ethnic distinctions, Scandinavian, Teutonic, Roman, Celtic, overflowing each other, and all of them superimposed upon the original uncivilisation of the prehistoric races of non-Aryan stock. It appears to me that the clash of these is still represented in folklore. It is not possible at the commencement of studies like the present to unravel all the various elements, and particularly it is impossible with our present knowledge to discriminate to any great extent between the several branches of the Aryan race." The work is divided into six chapters, viz.: (1) Survival and Development; (2) Ethnic Elements in Custom and Revival; (3) The Mythic Influence of a Conquered Race; (4) The

by the ecclesiastical authorities. The brass is that of Alderman Seth Bushell, 1623.

There is much that is useful in this book, and it will be welcomed by persons belonging to Preston. Mr. Smith has done his work well, with the one serious exception which we have already alluded to, of the transcripts of the parish registers.



ANCIENT CHURCHWARDENS' ACCOUNTS OF NORTH ELMHAM. Edited by Augustus George Legge, M.A. Cloth 4to., pp. xviii., 144. *Norwich: Agas H. Goose.* Price 10s. 6d. net.

These accounts are for the years 1539 to 1577, and they just cover, therefore, the period of the Reformation. This renders them of considerable value and interest, but we do not see that they contain any records of events out of the common course of affairs, or different from what may be found in similar volumes of churchwardens' accounts in other places. Mr. Legge has very carefully transcribed the accounts, which are printed in type to correspond with the written contractions, and he has added some notes and a glossary for the benefit of his less learned readers. It would have been well perhaps for these latter persons, if he had also given an explanation of the contracted forms used in printing, which must, we think, be as much of a puzzle to many of his parishioners, for whom his notes are specially provided, as the entries explained in the notes.

In the preface Mr. Legge describes with pride the fine building in which it is his lot to minister, and concerning which these accounts relate. He speaks, too, in no sparing terms of the work of certain "restorers," who were let loose upon the church about forty years ago.

It is scarcely necessary to make quotations from these accounts, but a few items may be conveniently noticed. In 1542 we have the sale of the relics belonging to the church recorded, as also the sale of the silver shoes "vpon ye brown rodes fete." Two years later, "a purse & ij combs that were Relyquys in ye Chyrche" are mentioned. In 1547, two "Tables for Aulters" were paid for. Apparently, when the altars in the side chapels were pulled down, wooden tables were at first often provided to take their place. This seems to have been the case at North Elmham from this mention in the parochial accounts, and we have come upon similar records relating to St. Peter's, Cornhill, London, and other churches, in the accounts preserved at the Record Office. In 1553, mention is made of a "payer of chalyce," as being alone left for parochial use, the expression "a payer of chalyce" is not explained by Mr. Legge; but it means, we may state, not two or more chalices, but a chalice with its paten. In 1567, a communion cup was bought for 39s. 8d. Mr. Legge omits to tell his readers whether this cup is still preserved or not.

These are only a few items from a multitude of interesting memoranda. The book is thoroughly interesting, and the accounts are

well worth printing. Mr. Legge is to be congratulated on the book, which is a very satisfactory effort, and is well printed, and nicely and attractively got up.

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Localization of Primitive Belief; (5) The Ethnic Genealogy of Folklore; (6) The Continuation of Races. There is also a full index. Mr. Gomme's work, if it only sets people to work at folklore on a definitely scientific basis, will do good service. By-and-by, when the study of folklore has made more progress, its very high value will be more justly recognised.



PAPERS AND PEDIGREES MAINLY RELATING TO CUMBERLAND AND WESTMORLAND. By William Jackson, F.S.A. Reprinted from various local and other publications, and edited by Mrs. Jackson. *London: Bemrose & Sons, Limited; Carlisle: Thurnam & Sons; Kendal: T. Wilson.* 8vo., two vols., pp. 740. Price 15s.

These two books form volumes v. and vi. of the "Extra Series" of the publications of the Cumberland and Westmorland Antiquarian and Archæological Society. They contain a collection of papers on different archæological and genealogical subjects, written by that painstaking antiquary, the late Mr. William Jackson, and printed at different times in several local and other publications. They were felt to be of too much value to be left scattered, and many of them thus practically lost; his widow has, therefore, collected and edited the whole in the two volumes before us. They deal with all manner of antiquarian matters relating to Cumberland and Westmorland, and it is really impossible for us to do much more than draw attention to this republication of Mr. Jackson's papers. The first volume contains twenty-eight papers, and the second volume twenty more: forty-eight in all, on different subjects. Many of these papers deal with genealogies and family history, as, for example, the Blakeneyes of Distington; the Washington, Richmond, Orfeur, Curwen, Chaloner, Threlkeld, Huddleston, and other families. In addition to these general histories of families, individuals such as Archbishop Grindal, Bernard Gilpin, Matthias Read, Josiah Relph, Sir John Lowther, and other celebrities and worthies of the two counties have papers relating to them, all written with the author's well known care and accuracy, and containing much original information.

Of general antiquarian subjects there are articles on Grammar Schools (St. Bees in particular); Heraldry; Cumbrian Literary Worthies; Workington in the olden time; Newton Reigny; Agricola's march from Chester to the Solway; Excavations at Walls Castle; Whitehaven; Roman Millary Stones; Books illustrating the Dialects of Cumberland and Westmorland; and other subjects. Two papers, one on Chillon and the other on Ventimiglia, deal with foreign subjects, but the rest are on local matters dealing with Cumberland and Westmorland.

This brief recapitulation of some of the contents of the two volumes gives some idea of their interest and value, and will afford a slight indication of the loss which the Cumberland and Westmorland Society suffered in the death of Mr. Jackson. Prefixed to the first volume is a photograph of Mr. Jackson, and we venture to think that many persons into whose hands these volumes may come, would

have been pleased if a brief memoir or sketch of his life had been added as well. Besides the letterpress, there are several illustrations, and the two books are sure to be highly valued and appreciated by all those who have any connection with the two counties, the elucidation of whose history was a labour of love to the author. Two or three of the papers, it ought to be mentioned, were written in conjunction with Chancellor Ferguson and Canon Knowles of St. Bees, but the rest are wholly from Mr. Jackson's pen alone. The two volumes form a worthy memorial of one, whom many in the north will no doubt long remember with sentiments of regretful esteem.



A HISTORY OF HAMPSHIRE, INCLUDING THE ISLE OF WIGHT.
By T. W. Shore, F.G.S. *London: Elliot Stock.* Demy 8vo., pp.
viii., 286. Price 7s. 6d.

This is another volume of the series of Popular County Histories published by Mr. Elliot Stock, and it is one of the best of the series as yet published. Mr. Shore writes clearly and pleasantly, in an easy, readable style, essential to the success of a book intended for the general reader. At the same time, he evidently possesses a fairly thorough knowledge of the history of Hampshire, and so far as we can see, is careful to be accurate and correct in his statements. As regards acreage, Hampshire is the eighth largest English county, and as including in its area the ancient capital of England, it is necessarily one of the most important. Mr. Shore remarks very truly in the preface that "The history of every county has been affected to some extent by its natural features, and this is especially the case in respect to that county whose history is sketched in this volume. The county of Southampton or Hampshire has been much favoured by nature, and its natural advantages must have commended it to its early inhabitants."

Mr. Shore has divided the subject matter of the book into twenty-two chapters, averaging rather more than ten pages apiece. In the first chapter the subject of the prehistoric inhabitants of Hampshire is dealt with. This is an excellent chapter, as it puts before the reader, in a clear manner, what is rather a difficult subject to deal with in a popular fashion, and one which, in spite of all that has been ascertained by careful and scientific investigation, has still of necessity much that is obscure and doubtful about it. Added to this, the general reader is not likely to be encouraged by such technical words as "palæolithic," "neolithic," "brachycephalic," "dolichocephalic," etc., to proceed further in a book, the opening chapter of which happens to be full of them. Mr. Shore has surmounted this difficulty admirably by using these crack-jaw words as seldom as possible, and by explaining clearly, when using any long technical name, its full and definite significance. We look upon this opening chapter as of special value, as it makes clear, and easy of understanding to the student or enquirer, what has really been

ascertained as to the prehistoric history of England, and of Hampshire more especially. The eight succeeding chapters deal with the history of Hampshire before the Norman Conquest, and relate to the first Celtic Conquest, the Conquest and Settlement of the Belgæ, the coming of the Romans, the West Saxon Conquest, Wessex (three chapters), and the Danish Conquest. In Chapter x. we reach the early Norman period, and this is followed by a chapter on the "Later Norman and Angevin Rule." All this portion of the book is accurately and clearly written, and we are sorry that we cannot afford space to enter more particularly into any portion of it, much of this being, of course, the most important part of the history of Hampshire, whose prosperity largely fell after the reign of Henry III.

Following this part of the book come chapters on monasteries; medieval religious life; manors and hundreds, etc. The author then takes the reader to the Isle of Wight, Winchester, Southampton, and Portsmouth in succession, each of which has a separate chapter devoted to it.

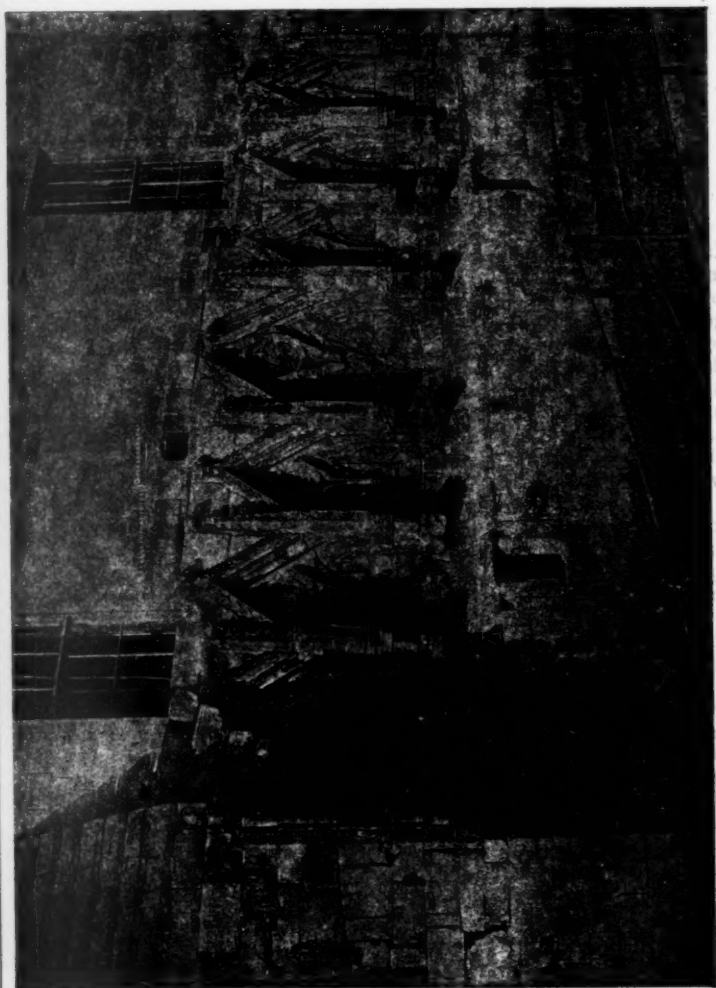
Chapter xxi. deals with the later medieval and general history of Hampshire, and in the last chapter, a general survey of the whole county is given, and several minor details, which were necessarily passed over in the earlier chapters, are mentioned and discussed.

The book is well arranged; it seems to be judiciously and carefully compiled, and it contains a good general history of the county. At the end, a full index is given. Both the author and the publisher are to be congratulated on this capital addition to the series of Popular County Histories, of which we regret that we are unable to give a longer or more detailed notice.



Several local magazines demand a passing notice of commendation, and, in some cases, we ought to have mentioned them before. Mr. J. Horsfall Turner has made a praiseworthy effort to supply Yorkshire with a local antiquarian magazine in the *Yorkshire County Magazine*, several numbers of which are before us. The *Essex Review* is a new venture, and one which ought to succeed, from the specimens before us—in which, by the way, we note with interest the discovery of a fine "hagody," or door knocker, of medieval date, somewhat like the sanctuary knocker at Durham. *Gloucestershire Notes and Queries* have now passed into the very capable hands of Mr. W. P. W. Phillimore as editor, and the volume for 1891 is one which does him much credit. *Northamptonshire Notes and Queries*, edited by Mr. Christopher Markham, contains several communications of more than merely local interest. The *East Anglian* we need scarcely mention, except to say that it continues its useful course of existence under the editorship of the Rev. C. H. Evelyn White. It is one of the oldest of the local archæological magazines, and is still one of the best and most valuable.

THE RELIQUARY.



THE LAVATORY ARCADE IN THE CLOISTERS, HEXHAM ABBEY.